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THE METROPOLITAN MUSEUM
OF ART

HAND-BOOK No. 13

CATALOGUE

OF THE

CROSBY BROWN COLLECTION

OF

MUSICAL INSTRUMENTS
OF ALL NATIONS

III

Instruments of Savage Tribes and Semi-Civilized Peoples
AFRICA—OCEANIA—AMERICA

Part I. AFRICA

[Preliminary Issue]

GALLERY 37

NEW YORK

PUBLISHED BY

THE METROPOLITAN MUSEUM OF ART

1907



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MOHAMMEDAN MUSICIANS.



THE METROPOLITAN MUSEUM
OF ART

HAND-BOOK No. 13

CATALOGUE
OF THE
CROSBY BROWN COLLECTION
OR
**MUSICAL INSTRUMENTS
OF ALL NATIONS**

Prepared Under the Direction, and Issued With
the Authorization, of the Donor

III

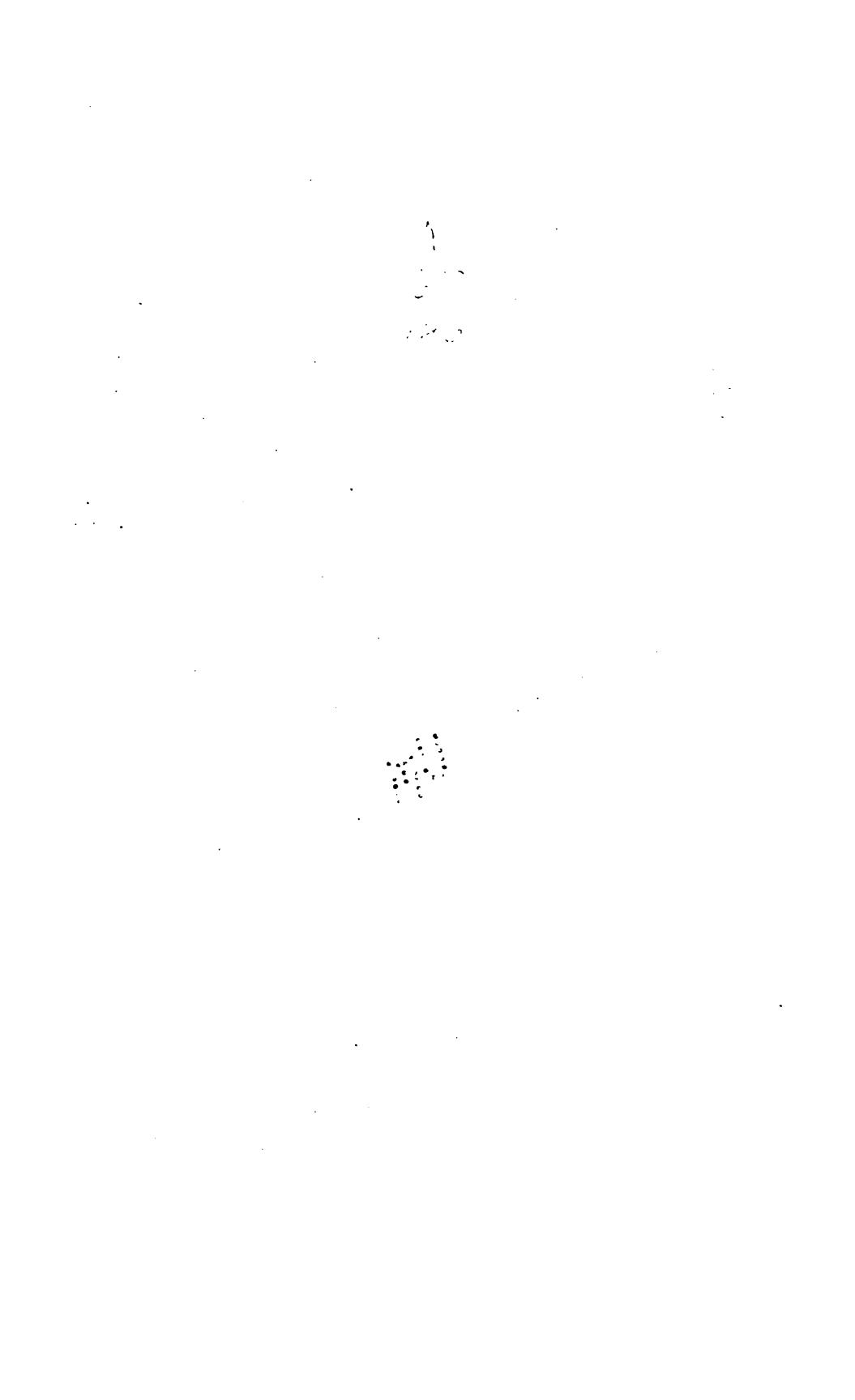
INSTRUMENTS OF SAVAGE TRIBES AND
SEMI-CIVILIZED PEOPLES

Part 1. AFRICA

EAST WALL CASES, GALLERY	37
CASE 63,	" 36

NEW YORK
PUBLISHED BY
THE METROPOLITAN MUSEUM OF ART

1907



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INTRODUCTORY MATTER

PREFACE.

In studying the instruments in Gallery 37, described in this catalogue, the field of research opened is not limited to the musician alone; for to the ethnologist, the artist and the artisan it is equally rich in suggestion. The number and character of the types here represented, and the far distant and almost inaccessible points from which they have been obtained, claim at once the attention of the student. The icefields of the North, visited by Lieutenant Peary; the scattered islands of the Pacific, where in many places cannibalism is still practised; the mounds of the Aztecs and the heart of Africa: all vie with one another in an interesting display of their musical handicraft.

The classification adopted for the European section of the Collection, which groups the different types under the four classes: String, Wind, Vibrating Membranes, and Sonorous Substances,—has, as far as was possible, been followed in the present exhibit; and the instruments have also been grouped geographically under three heads: 1. Africa; 2. Oceania; 3. America

The present catalogue is concerned only with the first of these three sections, it being the intention to describe the second and third in later issues. For the convenience of the visitor, a word as to the contents and general arrangements of the divisions temporarily omitted, has been added at the close of the introduction.

The entire East wall of the Gallery is devoted to the display of the African instruments, which now number some 300 specimens. Beginning at the centre (Case 53) with the simplest form of stringed instruments, the Musical Bow, the development of this class is followed, to the right, through its various stages to those examples, found in Egypt and the North, which show a marked oriental influence in form and decoration.

The types of stringed instruments represented are the same as those found in the European instruments: the Harp, the Psaltery, the Lute, the Dulcimer, and the Viol. Many examples of each of these types are shown, with the single exception of the Dulcimer, which is apparently unknown to the African races, although its prototype is found in those forms of the musical bow in which the sound is produced by striking the string; and the principle is again suggested in the Marimba, where hammers are used in conjunction with vibrating slabs of wood.

CLASS I. STRINGED INSTRUMENTS.

THE HARP TYPE. Under this type the simplest form is the Musical Bow, known by many names, and very fully illustrated and described by Mr. Henry Balfour in his admirable work on the subject.¹ The varied methods of playing this instrument indicate that it was the prototype of several varieties. In some instances the string is plucked, as in the harp; in others struck with a small wire or wisp of straw, classing it at once with the dulcimer type, while the *Gubo*, of the Bushmen, is sometimes played with a bow, as in the viol type. An instrument closely allied to the Musical Bow is the *Muet*, made from a stalk of the building palm with strings of fibre raised from the surface by a high notched bridge; a large gourd, placed beneath the bridge, serves as a resonator. In some examples the single central gourd is supplemented by one at each end, a form suggestive of the *Vina* of India. The *Tzetze*, which some authorities claim to be the direct descendant of the *Jantar* of India,² is known in Madagascar as the *Hova Guitar*: and from that point it has been carried across the continent as far west as the Congo. This form differs from the Musical Bow and the *Muet* in that it has a notched stick for a neck, and the gourd is placed at the end, giving it more the form of a Lute. Various instruments, all mounted with strings, and differing in form according to

¹ The Natural History of the Musical Bow. Oxford, 1899.
² Engel, "Catalogue," p. 162.

locality, are generally classed as "harps". Thus the same form will appear in different parts of the continent under entirely different names; and again the same name will be found applied to instruments of widely different character as in the case of the Nubians who confuse the names of the drum (*drombeta*) and trumpet (*tamboor*). Among the forms here represented may be named the *Obah*, *Ombi*, *Kasso*, *Wambee* or *Valga*, the *Nanga*, etc. etc., illustrated and described in the following pages. Some of these, it is interesting to note, resemble closely the harp of Burmah with its boat-shaped body and arched neck which is itself so suggestive of the beautiful forms found in the tombs of Ancient Egypt dating as far back as the 12th Century B. C.¹ The Lyre form of the Harp Type, the one most frequently met in the Soudan, is also abundantly illustrated in the ancient Egyptian wall paintings; and the mode of playing is, among some of the tribes, the same as that shown in these paintings and in some of the Assyrian bas reliefs excavated at Nimrud.²

THE PSALTERY TYPE. Leaving the harps, we find a few examples of the Psaltery Type, which is practically confined to the tribes inhabiting the districts of the Kongo, of German East Africa, though in the Mohammedan provinces on the North Coast the Kanoon is in general use. Classed here are the *Marouvane* and *Valiha* of the neighboring island of Madagascar, made of bamboo with fibre strings raised from the bark by small pegs: one specimen has the palm-leaf hood that serves as a resonator, and is mounted with wire strings. Another form from the Kongo district, consists of a wooden tray, mounted with a single string passed back and forth through holes at the ends, while a similar specimen from Central Africa is made from the tail of a crocodile forming an inverted shell with a skin stretched over the top and strings supported by a wooden bridge.

THE LUTE TYPE. Under this division we have the popular *Guenbri* of the North coast, a simple, pear-shaped instrument

¹ See Egyptian Type Case, p. 3.

² Handbook No. 13, IV. Historical Groups, note to No. 3496, p. 149.

with a straight wooden neck, the body formed from the shell of a turtle or a gourd and often, especially where oriental influence is strong, richly decorated in color. The *Tanbour* and *Kuitra* show this instrument in the highly developed form, which is due to Persian, Arabic and Moorish civilization. The *Cambreh* of the West coast has an elongated body hollowed out of a block of wood, the opening being covered with membrane and the strings fastened to strips of leather wound around the neck, the usual string-pegs being omitted.

THE VIOL TYPE. The bowed instrument is not indigenous to this continent and is seldom found except along the northern coast, and in those parts of upper Africa which oriental influence has reached. On the shores of the Mediterranean the *Rebab* and *Kemangeh*, both popular instruments, are, as a rule, identical with those found in the East, from which point the *Rebab* was carried across Africa and in the eighth century introduced into Europe by the Saracens when they invaded Spain. There it became the prototype of the violin.

CLASS II. WIND INSTRUMENTS.

Passing to the Wind Instruments (Case 53) which are placed to the left of the Stringed Instruments, we find examples that correspond to those types found among the European instruments of the same class, the single exception being that of the free reed which is unknown in Africa though the Jews Harp is not uncommon. Examples are here shown of vertical and transverse flutes, single and double beating reeds (confined to the northern provinces) and cup mouthpieces. The ivory war horns of this latter type, which quite outnumber the others, more than compensate for any lack of variety among the whistles and reed instruments of which Africa seems to possess so few examples.

CLASS III. VIBRATING MEMBRANES.

The Vibrating Membranes, owing to their number and size, have been placed in the upper cases. These would naturally

follow the Wind Instruments, but, for lack of space, such an arrangement was impracticable. The Drum and Tambourine Types are here in various sizes and forms, from the primitive war drum, hollowed out from a tree trunk, to the decorated pottery daraboukkeh of the North. A fetish drum of grotesque design and workmanship, from the West coast, is of special interest, as are others from Ashanti, one of the latter decorated with the skulls of fallen enemies; many of the drums from this district show considerable skill in the art of wood carving.

CLASS IV. SONOROUS SUBSTANCES.

The Sonorous Substances fall naturally into two general groups: those in which the sound is produced (1) by striking, and (2) by plucking.

(A) **STRUCK TYPE.** The first of these groups may be divided again into three distinct types:

(1) *Primitive instruments* made from natural products such as shells, gourds and hollow wood, which are mostly used as rattles and drums without membranes.

(2) *Instruments of metal* such as bells, which are found in abundance in the Western provinces and parts of Central Africa.

(3) *Melodic instruments* provided with slabs of sonorous wood sounded by small hammers and possessing a complete diatonic scale. This form, generally known as the *Marimba*, is found in the Western, Central and Southern parts of the Continent.

(B) **PLUCKED TYPE.** In the second group the leading type is the *Zanze*, in which this collection is particularly rich. It is a native negro instrument and is found in Upper and Lower Guinea and throughout Central Africa.

EGYPTIAN TYPE CASE.

To the musical forms of the ancient civilization of Egypt, Europe is indebted for the perfected instruments of to-day. This is shown in the Egyptian Type Case¹ illustrated and described on page 3. Nearly every European type finds its parallel in the musical instruments of Africa, and the points of resemblance may be further studied in the groups of Kindred Instruments exhibited in Gallery 39 and catalogued in the handbook devoted to that part of the Collection.² For the convenience of the visitor the African instruments exhibited with the kindred groups have been embodied in this Catalogue at the end of each of the different sections, and will be found designated by asterisks on pages 17, 18, 19, 23, 24, 29, 35, 36, 37, 42, 53, 65, 68.

EXHIBITS IN GALLERY 37,
NOT CATALOGUED IN THIS ISSUE.

1. OCEANIA. The North, and part of the West wall are occupied by the instruments from this part of the world. Beginning with Java (Case 48), the Stringed Instruments are placed in the lower cases and the drums, etc., above, the arrangement followed with the African instruments. The remaining cases of the North wall contain many panpipes and flutes of the scattered islands of the Pacific; these are followed on the West wall by the instruments of Borneo, the Sandwich Islands and the Philippines, arranged in each case, as far as possible, to facilitate their study by class.

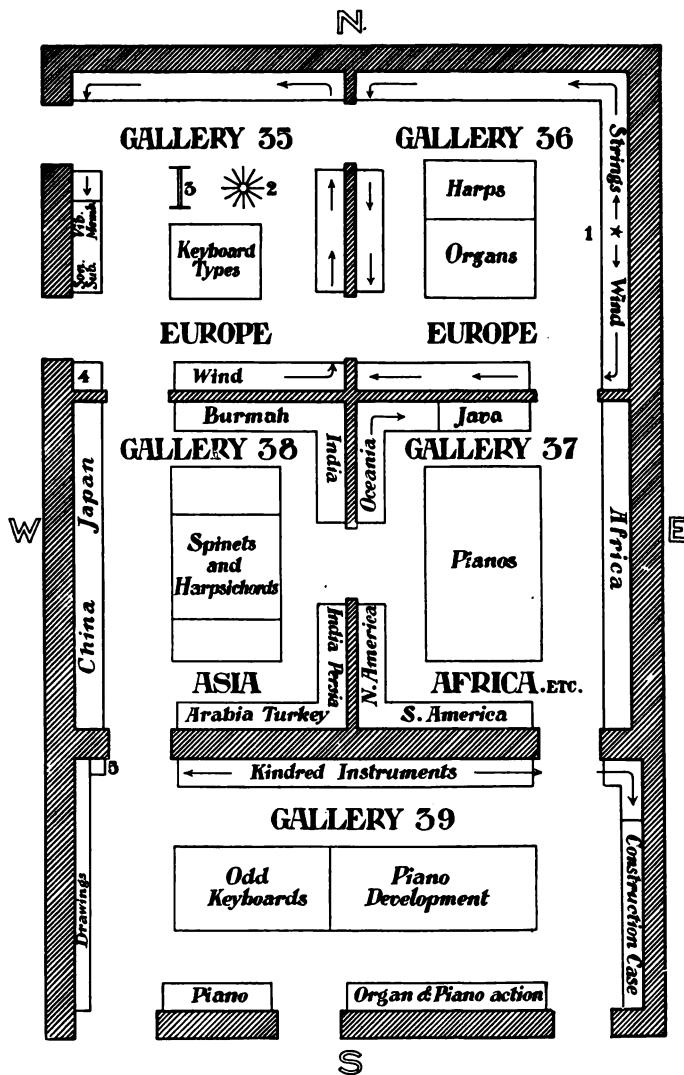
2. AMERICA. The remaining corner of the room, comprising part of the West wall and the South wall, contains the collection of musical instruments of the North American Indians, of the Aztecs and of Central and South America. While the collection is rich in examples of American Indian instruments, the donor hopes to make it more complete by adding specimens from many other tribes. But it is with great difficulty that good specimens of these primitive types can be obtained, since the natives are loath to part with the few that remain.

3. EUROPEAN KEYBOARD INSTRUMENTS. The instruments in the central case, European keyboards, will be found catalogued in the European section of the Handbook and as well in the Special Keyboard Catalogue of the Collection. M. E. B.

¹Reprint from Handbook No. 13, Vol. I, Europe, p. 3.

²Handbook No. 13, Vol. IV, Historical Groups

PLAN OF GALLERIES



1 EGYPTIAN TYPE CASE

2 PORTRAITS

3 CHRONOLOGICAL CHARTS

4 MANUSCRIPTS

5 PREHISTORIC INSTRUMENTS

KEY TO PLAN OF GALLERIES AND GUIDE TO THE COLLECTION

GALLERY 38.

INSTRUMENTS OF THE ORIENT

- West Wall. China, Japan, Corea, Siam.
North Wall. Burmah, India.
East Wall. India, Asiatic Russia, Persia.
South Wall. Turkey, Arabia.
Small Central Cases. Odd Asiatic Instruments.

EUROPEAN KEYBOARDS.

- Central Case. *Plucked Strings*: Virginals, Spinets, Harpsichords

GALLERY 37.

INSTRUMENTS OF SAVAGE TRIBES AND SEMI-CIVILIZED PEOPLES.

- East Wall. Africa.
North Wall. Java, Oceania.
West Wall. Oceania, Philippine Islands, North America.
South Wall. Central and South America.

EUROPEAN KEYBOARDS.

- Central Case. *Struck Strings*: Clavichords, Pianofortes.

GALLERY 36.

EUROPEAN INSTRUMENTS.

Classified under four heads: **STRINGS**, **WIND**, **VIBRATING MEMBRANES**, **SONOROUS SUBSTANCES**. To study the classification, the starting point should be the EGYPTIAN TYPE CASE (Middle Case, No. 63, East Wall, see Plan of Galleries). The STRINGED INSTRUMENTS are to the left of this case, arranged under the three divisions of that class: *Plucked Strings*—Harp, Lute, Psaltery, etc. *Struck Strings*—Dulcimer, Keyed Cither, etc. *Bowed Strings*—Viol, Violin, Vielle or Hurdy Gurdy, etc. The WIND INSTRUMENTS are to the right of the Egyptian Type Case, arranged under the three heads of that class: *Whistles*—Vertical and Transverse Flute, etc. *Reeds*: Beating Reeds—Clarinet, Oboe, Bagpipe, etc.; Free Reeds—Accordeon, Concertina (Central Case and Wall Case 63a). The third division, *Cup Mouthpieces*, Cornetto, Horn, Trumpet, etc., follows in Gallery 35.

- East Wall. EGYPTIAN TYPE CASE. To the left, STRINGED INSTRUMENTS. *Plucked Strings*: Harps, Lutes, Calasciones, Theorbos, Chitarrones, Mandoras, Pandurinas, Cavacos, Balalaikas.

- North Wall.** *Plucked Strings:* Mandolines, Guitars, Harp Guitars, Lyre Guitars, Rote Lyres, Citterns, Scheitholts, Zithers, Psalteries. *Struck Strings:* Dulcimers, Keyed Cither, Tambourin à cordes.
- West Wall.** *Bowed Strings:* Monochords, Tricord, Tetracord, Crwth, Viols, Violes d'Amour, Viola Pomposa, Tenor Geige, Violins, Violin Horn, Rebeccs (Lyra), Pochettes, Cane Violins, Bowed Zithers, Vieilles.
- East Wall.** EGYPTIAN TYPE CASE. To the right, WIND INSTRUMENTS. *Whistles:* Vertical Flutes, Kaval, Fiscarella, Floyera, Pistalca, Pito, Jester's Flute, Flûtes Douces, Galoubets, Recorders, Flageolets, Cane Flutes Flute Polyphonique, Double and Triple Flûte à bec, Tuning Pipes, Pitch Pipe, Ocarinas, Transverse Flutes. *Single Beating Reeds:* Pibgorn, Chalumeau, Clarinet, Saxophone. Free Reeds, (Case 63a): Accordeons, Melophone, Concertina.
- South Wall.** *Double Beating Reeds:* Reed Pipes, Hautbois de Poitou, Schalmey, Floyera, Piffaro, Oboes, Cor Anglais, Bassoons, Sourdine, Wurst Fagott (Racket or Cervelas), Krumhorn, Tournebout, Auloi, Tibia (Monaulos, Plagiaulos), Pommers. *Single and Double Beating Reeds* with air reservoir: Bagpipes, Musettes.
- Central Case.** *Strings:* Harps. *Wind:* Free Reeds.—Melodeons, Seraphine, Harmoniphon, Harmoniflute, Organs.

GALLERY 35.

EUROPEAN INSTRUMENTS—Continued.

- South Wall.** WIND INSTRUMENTS. *Cup Mouthpieces:* Cornetti, Bass Horns, Ophecleides, Alpine Horns.
- East Wall.** *Cup Mouthpieces:* Roman Bucina, Hunting Horns, French Horns, Russian Horns.
- North Wall.** Trumpets, Roman Lituus, Trombones, Bugles, Valved Horns, Helicons.
- West Wall.** VIBRATING MEMBRANES. Drums, Tambourines, Onion Flute.
- SONOROUS SUBSTANCES. Castanets, Schellenbaum, Glockenspiel, Nail Violin (Nagelgeige), Triangle, Bells.

GUIDE TO THE COLLECTION

xv

Corner Case. Musical Manuscripts.

Central Case. Keyboards. *Plucked Strings*: Spinet and Harpsichord, with their prototype the Psaltery.
Struck Strings: Clavichord and Pianoforte, with their prototype the Dulcimer.

Central Case. Sonorous Substances: Piano Harmonica, Glockenspiel, Glassichord.

Revolving Frame. Portraits of Musicians

Chronological Charts.

GALLERY 39.

PREHISTORIC INSTRUMENTS; KINDRED INSTRUMENTS; CONSTRUCTION CASES; PIANO DEVELOPMENT.

West Wall. Corner Case. Prehistoric Instruments.

Drawings which illustrate the distribution of instruments from the earliest times to the 13th Century, A. D.

In studying this exhibit the student should start with Egypt and Assyria, these two countries representing the earliest civilization. The drawings to the right of this division show the distribution of instruments in the East through India and China to America; to the left, their distribution in the West through Greece. The Classification is indicated at the left of each section and is the same as that of the European instruments,—String, Wind, Vibrating Membranes and Sonorous Substances.

North Wall. Kindred Instruments, arranged according to the European classification. In each case the European Type is outlined with yellow cord, and around this central type are grouped instruments of the same class found in different countries.

East Wall. Kindred Instruments—continued. Construction Cases: Violin, Flute, Cornet.

South Wall. Construction Cases—continued. Organ and Piano Actions. Prototypes of the Piano: Monochord, Dulcimer, Hurdy Gurdy, Clavichord (Case 132). Early American Pianofortes.

Central Case. Series showing the development of the Pianoforte from the Cristofori Piano to c. 1850. Harpsichord believed to have been the property of Pope Innocent X. (1644-1656) and other keyboard instruments.

KEY

To Numerical Arrangement.

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2660	51	2824	36	2928	35	3456	67
2661	52	2828	42	2951	9	3457	34
2662	5	2829	34	2952	59	3458	34
2664	5	2830	35	2953	63	3459	34
2665	5	2831	35	2954	26	3488	22
2668	60	2832	58	3157	53	3520	63
2669	36	2833	53	3158	53	3522	64
2670	61	2834	62	3313	38	3526	12
2717	37	2836	59	3319	26	3527	15
2730	40	2837	66	3320	26	3528	10
2731	40	2841	29	3322	34	3529	68
2747	37	2843	33	3323	37	3531	58
2748	34	2861	36	3324	58	3557	53
2754	26	2862	53	3391	38	3558	53
2755	17	2863	14	3447	63	3561	37
2801	53	2864	62	3448	63	3562	52
2807	18	2913	62	3449	63	3563	34
2808	16	2922	62	3450	63	3564	34

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EGYPTIAN TYPE CASE

EGYPTIAN TYPE CASE.

SHOWING ANCIENT EXAMPLES OF THE FOUR CLASSES UNDER
WHICH THE EUROPEAN INSTRUMENTS ARE ARRANGED.

PREFACE.

It is undoubtedly to the ancient and cultivated civilization of Egypt that Europe is indebted not only for its musical scale, but for the principal forms of musical instruments at present in use. This great nation, placed in close contact with that central region from which, as is generally believed, the whole earth was overspread, probably shares with Assyria the honor of developing and determining the chief methods of sound production which have descended to our own day. The commercial intercourse which Greece, and afterward Rome, maintained with Egypt, naturally led to the introduction into Europe of those arts and sciences which had been fostered with such care and success in the land of the Pharaohs. Not that we would hereby imply that to this nation we owe every detail in matters musical. Far away in the East the Asiatic races evolved their own musical instruments and ideas. We search the ancient Egyptian records in vain for a bowed stringed instrument; for it is to the great Oriental incursion in the eighth century of our own era that we are indebted for the violin bow. The double reed, too, now used in the oboe, was unknown in the oldest Egyptian days, so far as has been at present ascertained; for this, again, we must seek a different origin, and we find that it became known to the Greeks and Romans by their association, either as conquerors or traders, with the East.

Yet the main forms of our present musical instruments are to be found pictured on the painted walls of Egyptian temples and palaces. Nor can we forget that to this country—late in

¹Reprint from Hand book No. 13. I. Europe. p. 3.

its history, it is true—we are indebted for the first keyboard instruments; though the arrangement of the levers in the hydraulic organ invented by Ctesibius, of Alexandria (c. 280 B. C.), did not in any way represent the chromatic order adopted in the later European instruments.

As we therefore owe so much to the inventive genius of these old-world musicians and mechanics, it has been thought that no better introduction to the European collection could be found than in an exhibition of the four classes of musical instruments—String, Wind, Vibrating Membranes and Sonorous Substances—as used in the orchestras, assizes and religious ceremonies of ancient Egypt.

Nos. 411, 412, 2508, 1649, 1650 and 2662 are reproductions secured, many of them, through the courtesy of foreign museums; Nos. 2634, 1251, 1365 and 1325,¹ modern instruments closely resembling those used by the ancients. In the case of Nos. 2665 and 2664, where no corresponding specimens were obtainable, copies have been made from drawings of ancient Egyptian wall paintings. The remaining three instruments are originals, No. 1595 having been found in a mummy case, and Nos. 1250 and 1599 in the Tiber at Rome, the Sistrum having been introduced into Italy with the worship of Isis.

F. W. G.

¹The latter has been remodeled, so as to correspond more closely to the original.
See page 4.

Since the first edition of the European section of the Catalogue was printed there have been two additions to the Egyptian Type Case, *i. e.*, No. 1843 Castanets, Modern Egypt; No. 3141 Lyre-Reproduction, Ancient Egypt.



EGYPTIAN TYPE CASE.
Case No. 63, Gallery 30, p. 3.



EGYPTIAN TYPE CASE.

CATALOGUE.

GALLERY 26. (New No. 36.) CASE 63.

(Middle Case, East Wall.)

CLASS I. STRINGED INSTRUMENTS.

411.¹ BUNI. Harp. A hollow sound-box of wood, covered with parchment, the strings attached to a central bar running beneath the parchment sound board. Twenty-two strings of gut attached to a straight cross-bar, which is inserted at almost a right angle into the sound-box. The strings are tuned by means of cords twisted around the bar and ornamented with tassels. There is no front pillar, a characteristic of all the ancient and most of the modern Oriental harps. This harp was usually rested on the ground when played. Egypt. B. C., 1500. Reproduction. Original in the Louvre, Paris.

Height of sound-box, 3 feet 5½ inches. Length of longest string, 3 feet 3 inches. Length of bar, 1 foot 8 inches.

412.¹ BUNI. Harp. A boat-shaped sound-box of wood, projecting from the end of which is a broad neck, the whole cut from one block. Across the sound-box is a bar of wood similar to that in the previous specimen, to which four gut strings are attached. Over this bar, and covering the sound-box, parchment was originally stretched. The strings are attached to four pegs placed at the end of the neck. The instrument was rested on the shoulder when played. Egypt. Reproduction. Original in the Louvre, Paris.

Length of sound-box, 2 feet 1 inch. Width of sound-box, 4½ inches. Length of longest string, 4 feet.

¹ Nos. 411, 412. Reproductions procured through the courtesy of the Director of the Louvre, Paris.

1325. NOFRE. Lute. Pear-shaped body of wood, with a long neck or fingerboard, provided with frets. Three gut strings played with the fingers or a plectrum. This instrument is similar to the Oriental Tanbour, but the front of the sound-box is of parchment instead of wood. Modern instrument remodeled to correspond with type shown in Egyptian wall-paintings.

Length, 2 feet 4 inches. Width, 4 inches.

CLASS II. WIND INSTRUMENTS.

2508. SEBI. Flute. A long tube of natural reed, with five finger-holes pierced toward the lower end. The instrument was held almost vertically and blown across the upper edge. Egypt. Reproduction made by Mr. J. D. Blaikley, of London. Original in a museum at Florence, Italy.

Length, 2 feet 3½ inches.

This instrument is similar to the vertical flute still used in the East, and called *Nay* or *Nei*. It is the parent of the Recorders and Flageolets of Europe.

1649, 1650. MAM. Pair of Reed Pipes. Small cylindrical tubes (originally of reed), one pierced with three oblong finger-holes, the other four. The instrument was probably played with a small single-beating reed of straw, similar to that used in the bagpipe drone, and in a more perfected form in the clarinet. The two instruments were placed in the mouth of the player at the same time. Reproduction in metal made by Mr. J. D. Blaikley. Originals, discovered by Mr. Flinders Petrie, when excavating in Egypt in 1890, are now at Oxford, England. They were examined in Mr. Petrie's presence and with his assistance, and fac-similes in brass tubes were made, of which these are copies.¹

Length of 1649, 1 foot 6 inches; of 1650, 1 foot 5¾ inches.

Double pipes of a similar character are still used in Egypt and called *Zummarah* and *Arghoul*.

2634. ZUMMARAH. Reed pipe. Two tubes of rush bound together with waxed cord and fitted with beating reeds. Six finger-holes in each pipe. Modern.

Length, 9 inches.

¹ For details respecting scales and method of blowing, etc., see papers by Mr. Southgate, in "Proceedings of the Musical Association," London, 1890-91. Thanks are due to Mr. J. D. Blaikley, of London, for information about these instruments. These were also called "Lady Maket" flutes.

- 2664. WAR HORN.** A slightly conical tube of cast bronze expanding into a small bell. Reproduction from Egyptian wall-paintings.

Length, 1 foot 10½ inches. Diameter of bell, 3¾ inches.

CLASS III. VIBRATING MEMBRANES.

- 1251. DRUM.** Shell of pottery, the lower end terminating in a hollow tube, serving the purpose of a handle, the upper end covered with parchment. Modern.

Height, 9 inches. Diameter, 5 inches.

Similar to the *Daraboukkeh* still used in the East.

- 2665. KEMKEM.** Tambourine. Shallow circular frame of wood covered with parchment. Reproduction from Egyptian wall-paintings.

Diameter, 8 inches.

CLASS IV. SONOROUS SUBSTANCES.

- 1250. SESHESH.** Sistrum. A hoop of bronze, fitted on a bronze handle, with three bars of metal passing through holes in the sides of the hoop and moving to and fro when the instrument is shaken by the hand. The top of the instrument is decorated with the figure of a fox. c. First Century A. D.

Length, 8¾ inches.

The Sistrum was used in the worship of Isis, a cult which originated in Egypt, and was introduced into Rome just before the Christian Era. This specimen was found in the Tiber at Rome, and Prof. Lanciani, of Rome, certified it to be an original.

- 1599. SESHESH.** Sistrum (Fragment). Part of the hoop and two bars only are left of this old instrument, which was also found in the Tiber at Rome.

Length, 2½ inches.

- 2662. SESHESH.** Sistrum. A hoop of bronze fitted on a handle of same, with three bars of metal passing through holes in the sides of the hoop, on which are hung six small bells. The top of the hoops decorated with the figure of an animal. Reproduction.

Length, 10½ inches. Width, 5 inches.

1595. BELL. Antique Bronze. Hemispherical in shape and without ornament. Found in a mummy case.

Diameter, $\frac{3}{4}$ inch. Depth, $1\frac{1}{2}$ inches.

1365. CYMBALS. Two thin metal discs provided with central bosses and leather straps. Modern.

Diameter, 4 inches.



Kissar. Central Africa.
No. 1268, page 13.

A F R I C A
CLASS I. STRINGED INSTRUMENTS

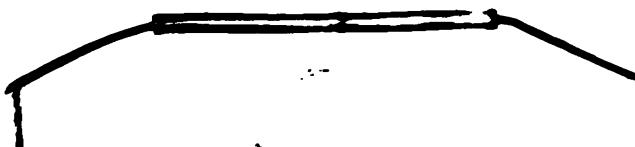




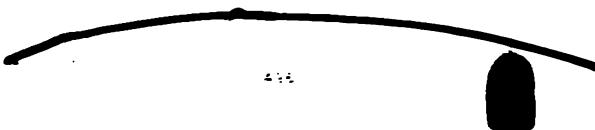
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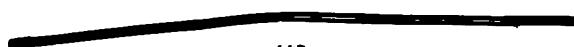
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Mental Bowls,
Harvard Divinity Types, Pp. 9, 24.

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~~For further information contact~~



Native Musician.
Azandeh Tribe, Kongo Free State.
Tzetze, No. 426. P. 9.



CLASS I. STRINGED INSTRUMENTS.**SECTION A. PLUCKED STRINGS.****(1) HARP TYPE.****CASE 53.**

2951. MUSICAL BOW. A narrow strip of elastic wood, between the ends of which is stretched a string of vegetable fibre. Near one end is a gourd, which serves as a resonator. The bow is held in the left hand in a horizontal position, the gourd resting against the chest of the player, while the string is plucked by the right hand.

Length, 4 feet 3 inches. Diameter of gourd, $4\frac{1}{4}$ inches.

The musical bow, the simplest form of stringed instrument known to exist, is spread over a greater area than any other type of its class. It is the native instrument of the Kafirs, as well as most of the other tribes of South Africa, and it is also found in Central Africa and along the West Coast. The theory that its origin lies in the hunting bow is not without foundation, as among the Damarus in the South West the native archers still convert their bows into this simple form of harp. The method of playing is either by plucking the string with the fingers or a plectrum, striking it with a wisp of straw or a small twig, or, in rare instances, setting it in vibration by means of a bow. The sound thus produced is hardly audible except when reinforced by some kind of a resonator. To overcome this the bow is placed over the open mouth, against the teeth or, as is the practice of some tribes over a small cavity dug in the ground. Among other tribes a gourd is attached to the bow, and the open end of this placed against the body of the performer.

Among the various names applied to this instrument may be mentioned the following from the collection of instruments in the National Museum, Washington: two specimens from Madagascar, *Zedzilava* and *Bobre*; another from Angola, *N'Kungo* or *Hunga*, and a fourth from Mashonaland, *Wedsa*, and a Kafir bow called *Samuius*. Mr. Henry Balfour in his work on the subject, furnishes many names from different localities: Lower Guinea: *Ganza*; Basuto: *Tolo Tolo*, *Thomo* and *Gwale*; Hottentots: *Goura* or *Corah*. Among the Kafirs and Zulus the names are *Hunga*, *Hade* and *Gubo*, each of which has the gourd resonator. The *Hade* and *Gubo* are both examples of the type in which the string is struck, while the *Gubo*, among the Bushmen, is also played with a bow.*

426. TZETZE. Body a wooden neck with three high frets carved at the top, a nut or stationary bridge at the opposite end. Attached to this at the lower end are two sections of gourds placed one above the other, the under side open. A single string of *mondo*, the fibre of the *mwale*, or raphia-palm. This is fastened

* See also Egyptian Type Case, p. 3

* "Musical Bow," pp. 11-24.

to knobs at either end of the neck, its tension being regulated by a bridge of bent porcupine quill placed just above the nut. Bridge missing. Mombasa, East Coast.

Length, 2 feet 4 inches. Diameter of gourd, 8 inches.

This is one of the most important Kafir instruments of the East coast and by some authorities claimed to be the direct descendant of the *Jantar* of India, although it differs in having no tuning pegs. In Madagascar, where it is popular, it is known under several names: *Herrauou*, *Lokango Voatavo* and the *Hova Guitar*. From this point it has spread along the East coast and as far inland as the Great Lakes, while Mahillon describes a specimen from the Kongo. In Mozambique the name is *Yatta Yatta*. The ordinary *Tzetze* (*Zeze* and *Sese*) has but one string although some specimens have two and three. In the case of those with two strings, the treble string lies along the upper narrow edge of the neck while the second, strung at the side, is the bass or drone. Engel "Catalogue," pp. 162, 296. Mahillon "Catalogue," Vol. III, p. 347. Musée du Congo, "Annales," Vol. I, p. 125. Ankermann, "Ethnologische," p. 8. Ratzel, "History," Vol. II, p. 525.

497. HERRAUOU or LOKANGO VOATAVO. Similar to No. 426. One string and three frets. Madagascar.

Length, 2 feet. Diameter of gourd, 8 inches.

429. TZETZE. Similar to No. 426. Two strings and three carved frets. Mombasa.

Length, 2 feet 2 inches. Diameter of gourd, 7 inches.

517. HERRAUOU or LOKANGO VOATAVO. Similar to No. 429. Three strings and three carved frets. Madagascar.

Length, 2 feet 2 inches.

3528. MUET. A stalk of the "building palm" with a half-section of a gourd placed at each end and one in the centre. Four strings formed by raising strips of the bark from the stalk; these pass over a high, notched bridge placed in the centre directly over the gourd. The tension of the strings is regulated by movable loops of fibre. Fan Tribe, Gaboon, French Kongo.

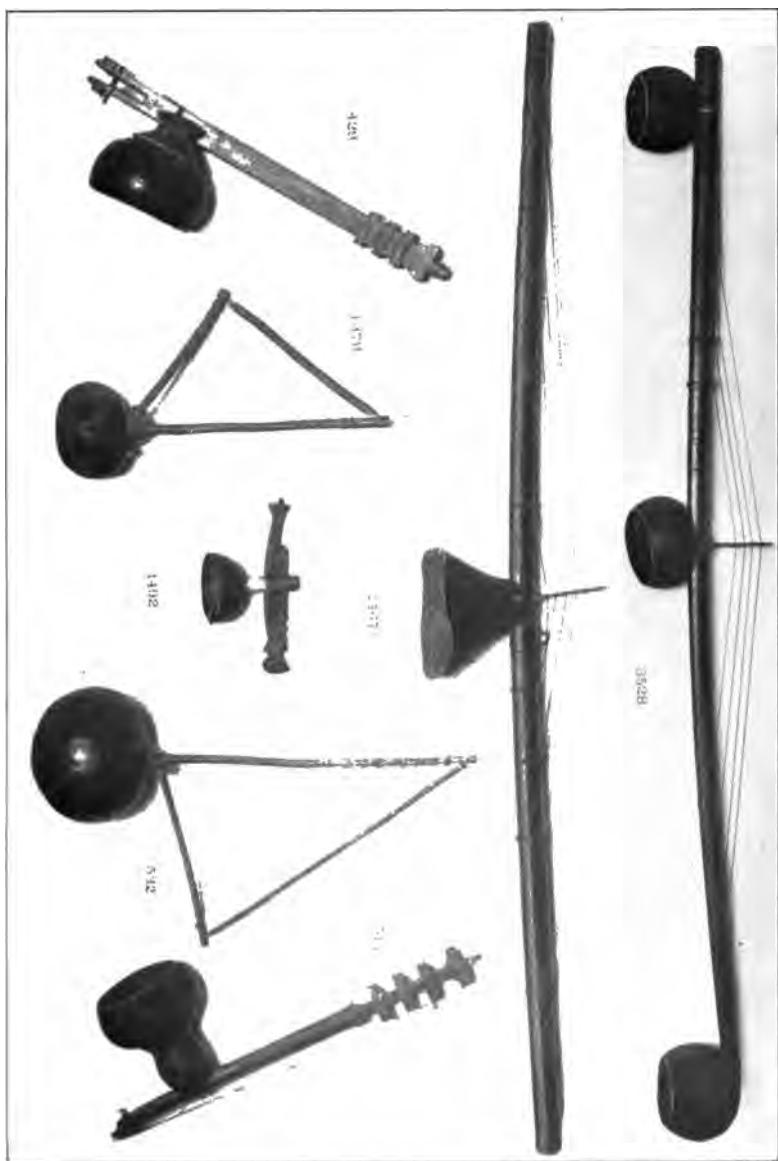
Length, 5 feet 5 inches. Diameter of gourd, 5½ inches.

1467. MUET. Similar to No. 3528, with only one gourd in the centre. Fan Tribe, Gaboon, French Kongo.

Length, 6 feet.

Mahillon, "Catalogue," Vol. II, p. 178, No. 872. Ankermann, "Ethnologische," p. 31, Abb. 47.

498. KASSO. A section of a large gourd closed by a membrane (sheep skin), and pierced by a long, straight stick. Beneath the membrane, and protruding at points near the edge of the gourd are four sticks; two parallel with the neck and two at right angles. A high, notched bridge in the centre of the mem-



Herron
Pl. 1, No. 11.

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brane rests on a cushion, the strings passing from a ring in the lower edge of the gourd to the neck where they are fastened by loops instead of pegs. Dahomey, West Coast.

Length, 2 feet 10 inches. Diameter of gourd, 11½ inches.

This instrument is found in Senegambia and the Bissoga Islands on the Northwest coast. The number of strings varies. On the borders of the Senegal it is called *Kove*, and in Sierre Leone a similar instrument is called *Sarong*. Engel, "Catalogue," p. 308. Mahillon, "Catalogue," Vol. I, p. 420. II, p. 121, No. 788.

CASE 54.

493. KASSO. Similar to No. 493 but smaller and with fewer strings. The membrane in this case is a piece of hide originally covered with hair. Six gut strings pass through the bridge, which is perforated instead of notched on the sides. West Coast.

Length, 2 feet 10 inches. Diameter of gourd, 12 inches.

1492. An inverted cocoanut shell with an upright of bamboo holding a cross-bar of carved wood. One wire string. Madagascar.
Length of cross-bar, 11½ inches.

1379. OBAH. A triangular frame of wood with one corner inserted in a gourd. Seven fibre strings. When played, the gourd is held against the body. West Coast.

Length, 1 foot 8 inches. Diameter of gourd, 5 inches.

This instrument is popular in Sierra Leone, and among the Kroo (Cru) people it is called *Kanish*. Among the Sarracolets it is called *Gambareh*. Mahillon "Catalogue," Vol. II, p. 100. Ankermann, "Ethnologische," p. 24, Abb. 33, Ratzel "History," Vol. II, p. 330.

2133. OBAH. Similar to No. 1379. West Coast.
Length, 1 foot 8½ inches. Diameter of gourd, 7 inches.

532. OBAH. Similar to No. 1379. Troubah Tribe, Sierre Leone.

Length, 2 feet 3 inches. Diameter of gourd, 8 inches.

542. WAMBEE. Body an oblong box of wood, the soundboard attached thereto with brass tacks. Five rods at the back lashed together with strips of bark or fibre to within a foot of the upper end. Fibre strings. Originally a small bridge fastened to the centre of the soundboard. Gaboon, French Kongo.

Length, 3 feet 5½ inches. Width, 5½ inches.

The *Wambee* or *Valga*, one of the most popular instruments of West Africa, is found in the area lying between the Niger and the Kongo, although like other African instruments specimens are found in widely separated localities, e. g., the *Colangee* of the Baganda Tribe on the Northwest shores of Lake Victoria, and an identical example illustrated by Ankermann ("Ethnologische," p. 23, Abb. 30.) from Assaba on the western edge of the Sahara. The name varies in the

different districts. Along the Kongo it is generally called *Valga*, with slight variations of spelling, i. e., the *Valaza* of the Bayanza Tribe. Along the Gaboon River the name is *Wambee*, in Lagos, *Ubo*, and in Benguela, Portuguese West Africa, *Kissumba*. Engel, "Catalogue," p. 308. Mahillon, "Catalogue," Vol. I, p. 193; II, 178; III, pp. 357, 359. Ankermann, "Ethnologische," pp. 20-24. Musée du Congo, "Annales," Vol. I, pp. 126, 127, Pls. XIX, XX.

540. ANGRA OCWENA. or VALGA. A quadrangular body cut from a solid block of wood in form resembling an arm chair with a high back. Five rods at the back and five fibre strings. The soundboard bound to the body with strips of bark or fibre. The surface rudely ornamented with dots and lines of black paint. Baganda Tribe, British East Africa.

Length, 3 feet 8 inches. Width, 4½ inches. Depth, 5 inches.

3526. AKAM. A boxlike body of wood tapering toward the top, the surface burned and decorated with incised lines. The front of skin held in place by wooden pegs. Four rods at the back with four fibre strings. The tension of the strings is regulated by small movable loops of fibre. A small bridge near the lower edge of the body is held in place by a fibre string fastened to the back of the instrument. Fan Tribe, Gaboon, French Kongo.

Length, 1 foot 8½ inches. Width of body, 3½ inches.

546. WAMBEE. Body of wood with curved sides tapering toward the top, decorated with incised lines arranged in squares. Five rods at the back bound to cross-bars with thongs of fibre. Five gut strings. Senegal, West Coast.

Length, 2 feet 2½ inches. Width of body 6 inches.

548. VALGA. Similar to No. 546. The body flat on the back and front with curved sides tapering toward the top. The soundboard fastened to the body with strips of bark or fibre. The rods at the back slightly separated and bound to cross-bars of wood. A tin rattle in the end of each rod. Five fibre strings. Kongo District.

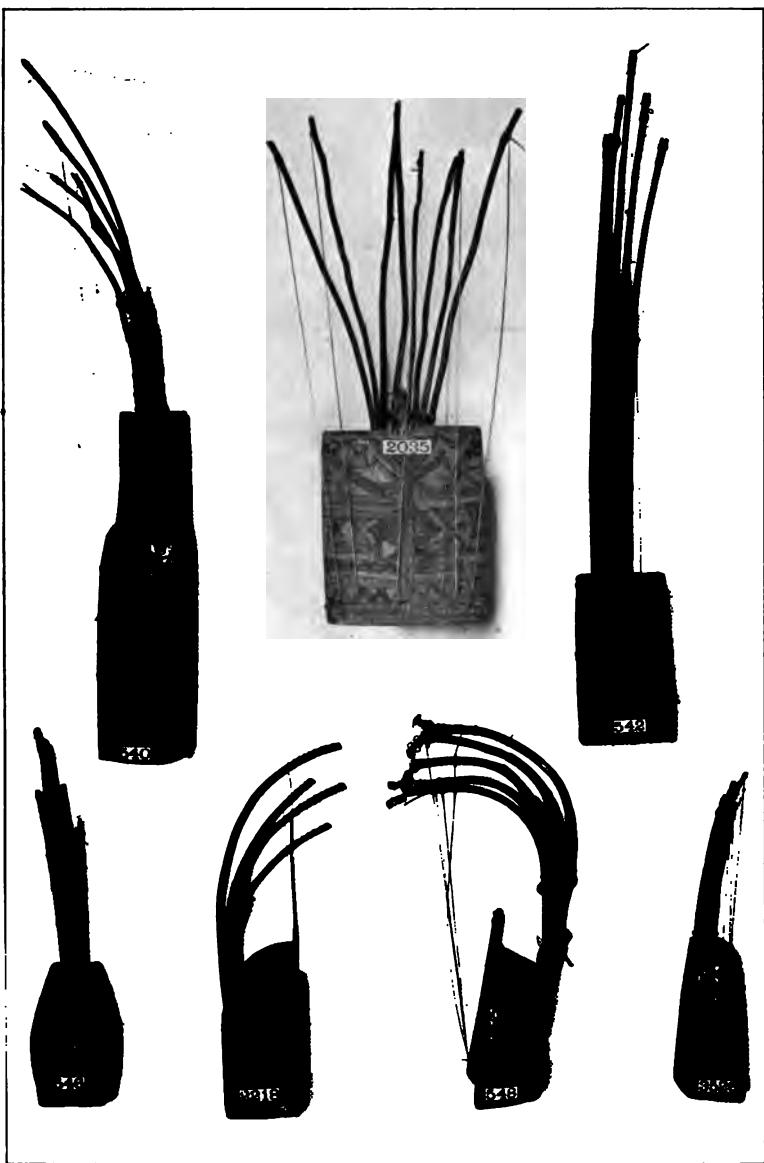
Length, 2 feet 5 inches. Width, 6 inches. Depth, 3½ inches.

Ankermann, "Ethnologische," p. 20, Abb. 25. Musée du Congo, "Annales," Vol. I, Pl. xx, No. 319.

2035. COLANGEE. A triangular box the outer surface decorated with a design of burnt lines, a crude carving at the top of the soundboard. Eight flexible rods at the back. Fibre strings, two missing. Sudan.

Length, 2 feet 7 inches. Dimensions of sides, 8 x 10 inches. Depth, 11 inches.

An instrument identical with this is described by Ankermann as coming from Assaba on the western edge of the Sahara. "Ethnologische," p. 23, Abb. 30.



Harps. Wambee or Valga. Pp. 11, 13.



2218. VALGA. A quadrangular body of wood with sides elongated. The neck formed of five slender rods of flexible wood fastened at their lower ends to the back of the box. Five wire strings stretched between their opposite ends and the lower edge of the box in front. Kongo District.

Length, 2 feet 2 inches. Width, 5 inches. Depth, 4 inches.

CASE 55.

1361. KISSAR. Body made from the half-section of a gourd edged with tufts of bristles, the opening covered with membrane, the back of the gourd ornamented with a geometric design of incised lines. Uprights, the horns of an antelope (*addax nasomaculatus*), the cross-bar of wood. Eight gut strings. Lake District, Central Africa.

Height, 2 feet 5 inches. Diameter of gourd, 11 inches. Depth, 5½ inches.

The *Kissar* is found principally in the Eastern districts of Africa and has a variety of names. In Egypt it is called *Gyarah Barbaryeh*, and is considered the national instrument of the Barabras or Berbers, who are supposed to be the original inhabitants of the land. The Mittos, a Nubian tribe, call it *Tohmoo Rebaba*, while in other districts of Nubia it is called *Kisirka*. In the Lake districts the uprights are often made from the horns of some animal, usually the antelope, and it is then called *Kinanda*. The Abyssinians have a ten-stringed *Kissar* which they call *Bagana*, while the Dor tribe have one with six strings called *Kurbe*. Engel, "Catalogue," p. 148. Mahillon, "Catalogue," Vol. I, pp. 192, 421, 422; III, pp. 87, 344. Musée du Congo, "Annales," Vol. I, p. 132 ff. Ankermann, "Ethnologische," p. 25.

1268. KISSAR. Made from a human skull, the cavity at the top covered with skin and edged with a fringe of human hair. Two horns of the gazelle (*gazella dorcas*) a small species of antelope, form the uprights and are joined by a cross-bar to which are attached six gut strings. Central Africa.

Length, 1 foot 4 inches. Diameter, 5½ inches.

541. KISSAR. An oval body formed from a gourd. Uprights, the horns of an antelope (*addax nasomaculatus*). Five gut strings. The parchment decorated with a rude geometric design painted in brown.

Length, 2 feet 9 inches. Length of body, 9½ inches. Width, 6½ inches.

2130. KISSAR. Body the shell of a tortoise. Uprights, the horns of an antelope (*Gemsbok* or *Oryx beisa*). Nine gut strings. Near the lower end of the shell a wooden bridge with sharks teeth attached to separate the strings.

Length, 3 feet 9 inches. Diameter, 1 foot 5 inches.

2863. KISSAR. Body a wooden bowl, the opening covered with a snake or lizard skin the edges of which are laced to a circular piece of the same at the back. One soundhole. Uprights and cross-bar of wood. The eight gut strings are attached to bits of cloth wound around the cross-bar, the method of regulating their tension being the same as that in the lyres of the ancient Egyptians. Nubia.

Length, 1 foot $10\frac{1}{2}$ inches. Diameter of body, 11 inches.

In speaking of the Nubian *Kissar*, Engel says: "The Nubian *Kissar* is tuned according to the pentatonic scale,—i. e., the series of intervals which is represented by the black keys of the pianoforte, or by the diatonic scale with the omission of the intervals of the *fourth* and *seventh*. . . . The strings are made of the intestines of the camel. They are vibrated with the fingers, and by means of a plectrum, made of a piece of leather or horn, and fastened with a cord to the instrument. The performer uses the plectrum and his fingers alternately, or together." "Catalogue," p. 148. Cp. No. 3404, Egyptian Type Case (No. 63), Gallery 36. Also Ankermann, "Ethnologische," p. 25. Musée du Congo, "Annales," Vol. I, p. 135.

427. KISSAR. Similar to No. 2863. Body and uprights of wood. The two remaining strings are wound around the cross-bar at the top and fastened to an iron ring on the lower edge of the body. A string of cowry shells strung between the uprights. Two soundholes and four narrow slits in the membrane. Nubia.

Length, 2 feet. Diameter of body, 10 inches.

In playing this form of *Kissar* the native holds the frame in the left hand while the edge of the body of the instrument rests on his hip. In this way the strings are brought in a horizontal position suggestive of the lyres shown in the Assyrian wall paintings of the seventh century B. C.

543. KISSAR. Body the shell of a turtle. Uprights and cross-bar of wood ornamented with ostrich feathers and bands of leather interwoven with narrow strips of metal. Five strings wound about the cross-bar as in No. 2863.

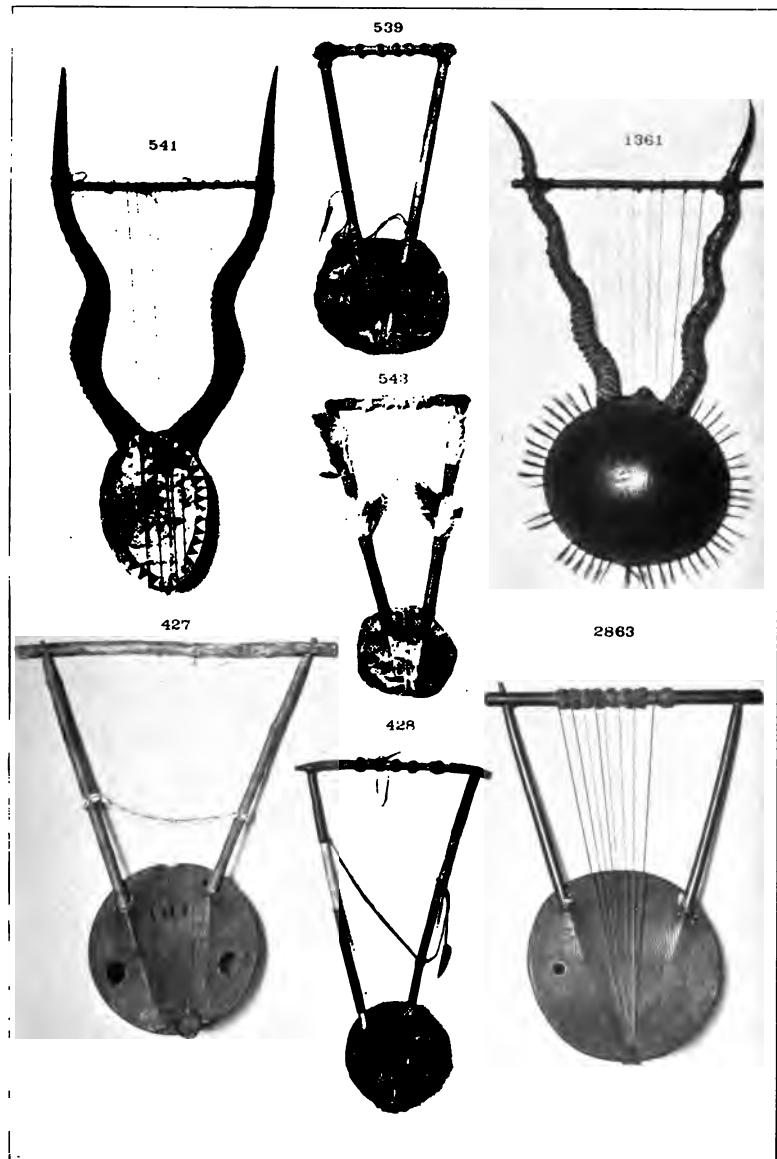
Length, 1 foot 7 inches. Diameter, $6\frac{1}{4}$ inches.

428. KISSAR. Body made from the half-section of a gourd, the parchment front pierced with a group of small sound-holes. The uprights and cross-bar of wood. Five gut strings. Bands of leather on the uprights. Sudan.

Length, 1 foot 9 inches. Width, $5\frac{1}{2}$ inches.

539. KISSAR. Similar to No. 543. The uprights covered with lizard skin, a bunch of fur at each corner. Four strings. A leather thong at one side with a plectrum of the same material.

Length, 1 foot 7 inches. Diameter, 8 inches.



Harp Type. Lyre form.
Kissars. Pp. 13, 14.



2132. KISSAR. Body gourd, the back ornamented with carving. The uprights of horn, the cross-bar of wood. Five gut strings fastened to pegs and not wound about the bar in the usual way.

Length, 2 feet 1½ inches. Width, 8½ inches.

1655. OMBI. A boxlike body of wood with projecting end in the form of a scroll above which is fastened a long arched neck pierced with 17 holes. Nine wooden pegs. The two remaining strings of fibre pass over a bridge on the lower edge of the body where they are tied to a strip of leather secured by a heavy cord to a peg at the back.

Length, 2 feet 7½ inches. Length of body, 8 inches. Width, 3½ inches.

3527. OMBI or N'GOM. Similar to No. 544. The body of burnt wood decorated with incised lines and a design of arrowheads. Originally eight fibre strings, four replaced by hemp twine. Fan Tribe, Gaboon, French Congo.

Height, 1 foot 6½ inches. Length of body, 1 foot 10½ inches.

The strings of this instrument, instead of being wound directly about the pegs, are twisted in such way as to form a loop which, when the peg is turned, regulates the tension of the string.

The *Ombo*, the native harp of the Bakalai, a tribe near the Equator, is also popular among the tribes of the West Coast. With the Fan Tribe, and the Mpongwe, an allied tribe, it is called *N'gom* or *N'gombe*. Engel, "Catalogue," p. 151. Mahillon, "Catalogue," Vol. I, pp. 419, 420; Vol. II, p. 180. Ankermann, "Ethnologische," p. 16, Abb. 19.

CASE 56.

2096. NANGA. An oblong body hollowed out of a block of wood and covered with membrane. Two soundholes. An arched neck at one end bored for five pegs, three of which with the strings (gut) are missing. The strings are fastened to a bridge placed beneath the membrane.

Length, 2 feet 1 inch. Length of body, 1 foot 1 inch. Width, 3 inches.

Cp. No. 412, Egyptian Type Case, page 3 and No. 3159, Case 113, Gallery 39. Also Ankermann, "Ethnologische," p. 17, Abb. 22.

1656. NANGA. A shallow, oval body of wood with parchment front and a long, arched neck. Eight tuning-pegs and gut strings. One soundhole in the parchment. Zanzibar, West Coast.

Length, 2 feet. Diameter of body, 7 inches.

Engel, "Catalogue," p. 150; Mahillon, "Catalogue," Vol. III, p. 358.

2808. NANGA. An oblong wooden box covered with skin, a bent neck at one end. Five strings. Two soundholes. Similar to No. 2223.

Length of body, 1 foot 2 inches. Width, 5 inches. Depth, 2½ inches.

545. NANGA. An oblong body with rounded ends and incurved sides hollowed out from a block of wood. The membrane forming the soundboard is stretched over the entire body and on the back is covered with white fur. The arched neck is finished with a rudely carved head. Five pegs with strings from the tail of a giraffe. Kongo District.

Length, 1 foot 5 inches. Diameter, 5 inches.

Engel, "Catalogue," pp. 149-50. Mahillon, "Catalogue," Vol. III, p. 358.

547. NANGA. A long narrow body with rounded ends cut from a block of wood and covered with membrane. A long arched neck with eight pegs and gut strings.

Length, 2 feet 4½ inches. Length of body, 1 foot 3 inches. Width, 3 inches.

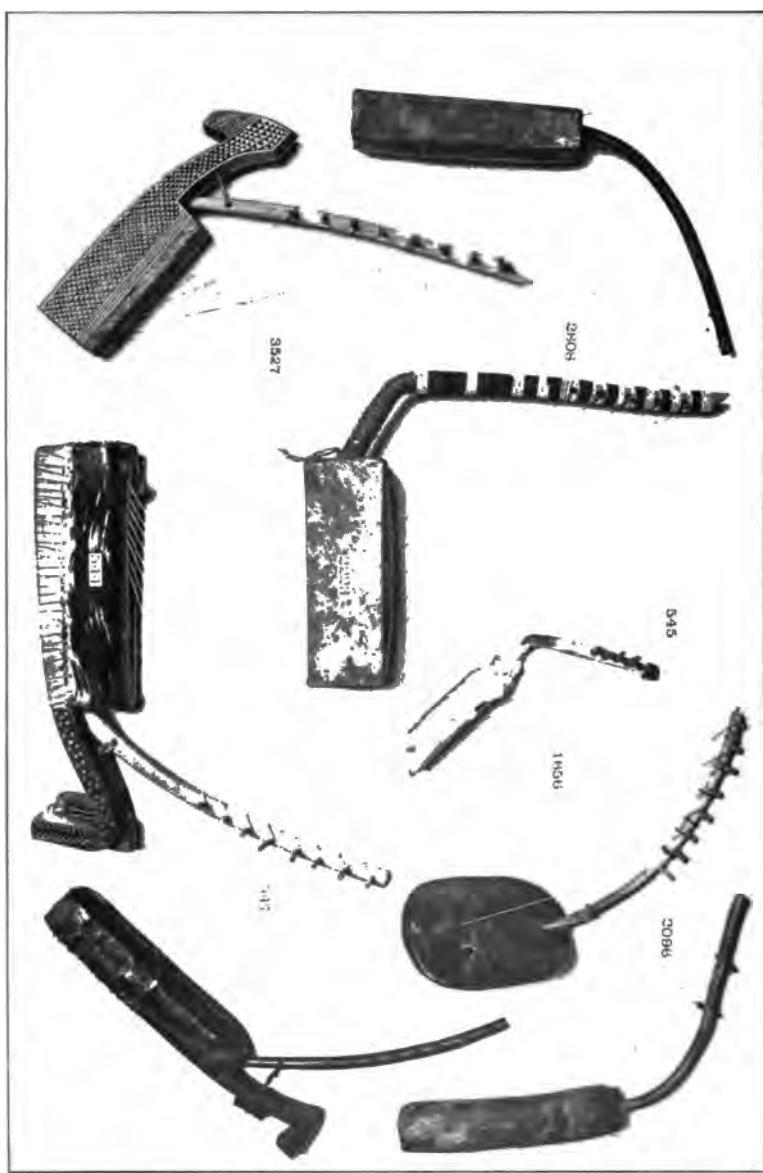
2223. NANGA. An oblong wooden box covered with skin. The wooden neck which projects from one end is bent at an angle instead of being curved as in the *Ombe* and similar instruments; the lower part of this is wound with threads made from twisted hair of some animal; the upper part wound with strings of beads in yellow, black, red and blue. Five pegs and gut strings fastened to a bridge beneath the parchment. Two soundholes in the membrane.

Length of body, 1 foot 1½ inches. Width, 6½ inches. Depth, 4½ inches.

544. OMBI. An oblong body hollowed out from a block of wood, one end elongated and finished in a rude scroll surmounted by a carved head. The surface decorated with incised lines forming geometric design. A piece of hide stretched over the open side of the body is laced together at the back with cords of fibre. A long round neck, slightly arched, projects over the scroll to which it is secured by a stout thong of bark. Originally eight pegs and fibre strings which passed from the pegs through holes in the membrane to a bridge on the interior where they were fastened. One soundhole. Fan Tribe, French Congo.

Length, 2 feet 1 inch.

Ankermann, "Ethnologische," p. 19, Abb. 24. Mahillon, "Catalogue," Vol. I, p. 420, No. 385.



CATALOGUE OF MUSICAL INSTRUMENTS

17

- * 2056. GUBO. Musical Bow. A narrow strip of wood, between the ends of which is stretched a string of vegetable fibre. A section of the shell of a gourd, with four small pieces attached as a rattle, fastened near one end of the bow, and the edge of this rests against the chest of the performer when the instrument is being played. Played by plucking with the finger. Southeast Coast.

Length, 2 feet 10 $\frac{1}{2}$ inches.

- * 2032. KASSO. A section of a large gourd closed by a membrane, and pierced by a long, straight stick, finished at the top with a rattle made from a thin piece of metal, edged with small rings. Beneath the membrane, and protruding at points near the edge of the gourd, are four sticks; two parallel with the strings and two at right angles. Six sinew strings are attached to loops of the same on the neck. An upright bridge with notched edges, placed midway between the centre of the membrane and the top of the gourd, usually rests on a small cushion, which in this specimen is missing. The strings pass on either side of the bridge, and are gathered together and fastened to the protruding end of the neck. West Coast.

Height, 2 feet 5 inches. Diameter of gourd, 9 $\frac{1}{2}$ inches.

- * 1412. OMBI. An oblong case of resonant wood covered with leather, with one soundhole; the lower side extended and finished in a rudely carved ornament just below the point where the arched neck is fastened to the body. Eight pegs with strings of vegetable fibre. A bridge beneath the surface of the leather holds the strings in place. West Coast.

Length, 2 feet 6 $\frac{1}{2}$ inches. Width, 4 $\frac{1}{2}$ inches.

- * 926. NANGA. A hollowed block of wood, bowl-shaped, the opening covered with leather stretched over the edges and laced to a square of leather at the back. The lacing is done with cord of vegetable fibre in two colors closely woven. One sound-hole. An arched neck at one end, with eight pegs and strings of sinew. A ring of snake skin beneath each peg. Uganda, British East Africa.

Length, 2 feet 9 inches. Width, 8 $\frac{1}{2}$ inches.

- * 2755. NANGA or KUNDI. A hollowed block of wood covered with leather, with two soundholes. An arched neck, finished with a rude carving of a human head has five pegs and strings of hair from the tail of a giraffe.

Length, 1 foot 10 inches. Width, 3 $\frac{1}{2}$ inches.

* See Kindred Instruments, Gallery 39, Cases 113, 114.

*2807. KISSAR. A section of a gourd, the opening covered with membrane, the edges laced together at the back by strips of same. Two uprights, united by a bar at the top, wound with cloth, from which four sinew strings pass to a point on the lower edge of the gourd, where they are brought together and fastened.

Height, 2 feet 7 inches. Diameter of gourd, 8½ inches.
Width at top, 11¾ inches.

(2) PSALTERY TYPE.

553. MAROUVANE or VALIHA. A tube of bamboo with sixteen strips of bark cut between two joints, and raised from the surface by small bits of wood placed at either end. These strings are plucked by the fingers. Madagascar.

Length, 4 feet 1 inch. Diameter, 3 inches.

The Commercial Museum of Philadelphia, Pa. has a *Valea* from Nosse Bé, Madagascar, which is described as a popular instrument among the Hovas and Sakalavas.

The *Marouvane* also called *Valiha*, sometimes has a palm-leaf hood which serves as a resonator. The *Sousounou*, or *Akadu*, found in the island of Timor and the *Gendang boeloe* of the Battahs, Sumatra, are similar to the *Marouvane* as is also an instrument found among the Dyaks of Borneo and another in the Philippines. Engel, "Catalogue," p. 306; Mahillon, "Catalogue," I, p. 410.

1489. MAROUVANE or VALIHA. This specimen is not so primitive as No. 553. The strings are of wire, twenty in number, and fastened to carved pegs. It also has the palm-leaf hood. Madagascar.

Length, 1 foot 10½ inches. Diameter of tube, 2 inches.

523. Fifteen pieces of cane bound together with a lacing of bark at either end. Twelve strings cut from the surface of the tubes are wound or "overspun" with bark and pass over two movable bridges. The central and two outside tubes of cane are without strings and serve to divide these with the strings into two groups. Beneath the second, fourth and sixth string of each of these groups is a flat wooden tongue which presses against the string and causes it to produce a buzzing sound when plucked. Dahomey.

Length, 21 inches. Width, 8 inches.

A similar instrument is found on the Island of Mayotte, North of Madagascar and the same thing is illustrated and described in "The Costumes of Hindustan." (B. Solvyns, Calcutta. London, 1804), under the name *Surmungla*.

See also Ankermann, "Ethnologische," p. 30, Abb. 48.

¹Commercial Museum of Philadelphia.

*See Kindred Instruments, Gallery 39, Cases 113, 114.



-445



523



-444



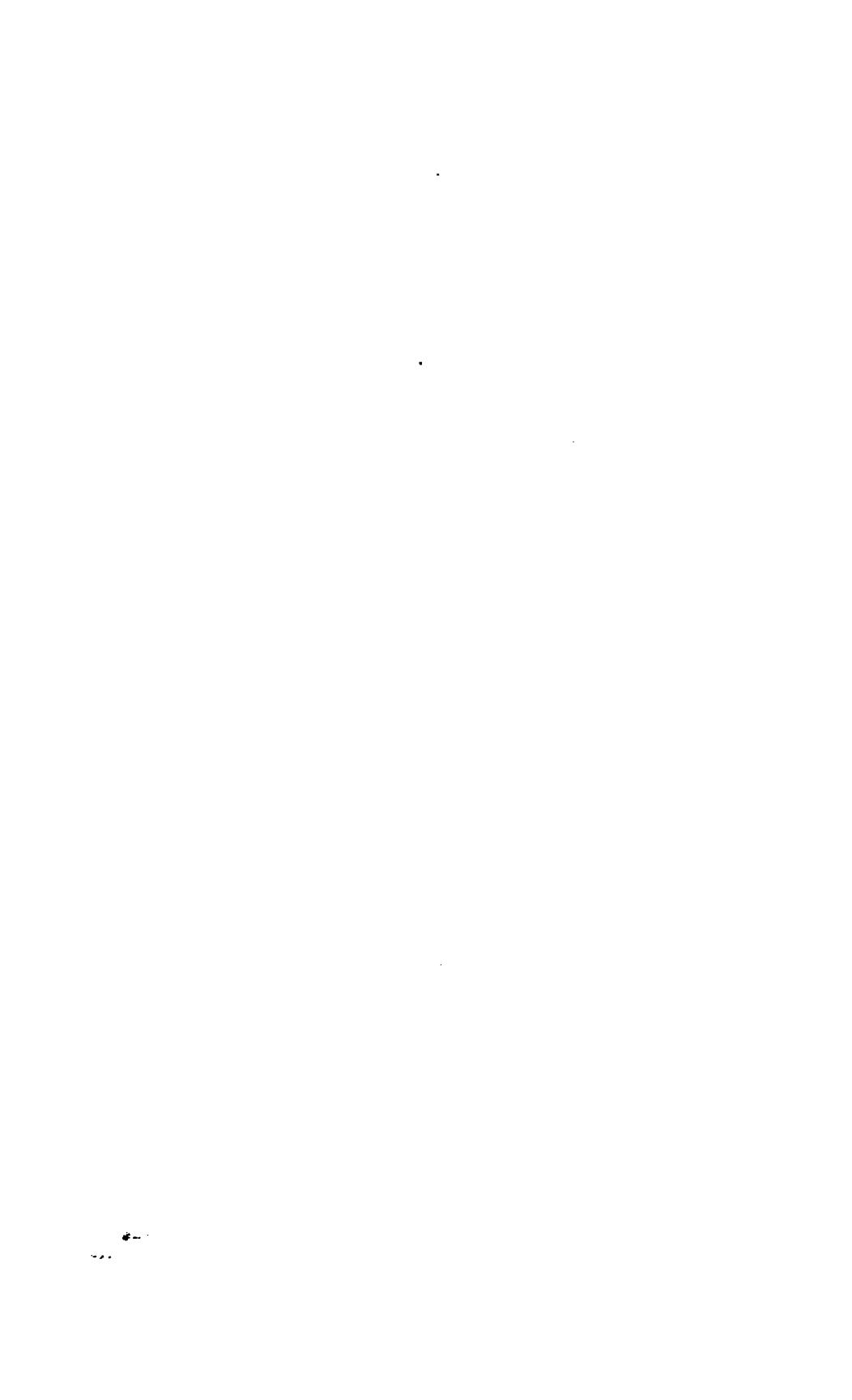
110





Native Musician, Madagascar.
Marovane (No. 333). P. 18.

1314
Op -
1026





Lute Types. Pl. 10, 22.





410. Twenty tubes of reed or bamboo with strings cut from the surface as in No. 523. These are held together by four cross-bars which pass beneath the strings and serve as bridges. Egypt.

Length, 1 foot 2 inches. Width, 10½ inches.

513. A shallow wooden tray with a handle at one end. A single string is laced back and forth through eight holes at either end. Kongo District.

Length, 1 foot 1 inch. Width, 6 inches.

In the Catalogue of the Musée du Congo, Brussels, this form of instrument is classed as a *Cithare*. The specimens there described are from the Kongo District. One, of the Bajandi Tribe, Aruwimi, Central Africa, called *Bandju*, which may, perhaps, be the *Bania* referred to by Engel ("Catalogue," p. 151) as coming from Senegambia. Another, of similar form, the *Gwanza* of the Ababua, a neighboring tribe. This form is also referred to as being found in oriental Africa, where the name *Kinanda* once more appears. (Musée du Congo, "Annales," Vol. I. pp. 134, 135, 144; Pl. XXI, Nos. 334-336.) While Anker-mann furnishes no name several forms are illustrated; one from the Wanya-kyusa Tribe, Lake District, being identical with the present specimen, and several having the gourd resonator. "Ethnologische," pp. 27-29.

515. Similar to No. 513. Six holes in either end through which a single string is laced back and forth. Two holes pierced in the back indicate that originally this instrument may have had a gourd resonator. Kongo District.

Length, 1 foot 4 inches. Width, 4 inches.

1249. A kind of psaltery made from the under side of the tail of a crocodile, forming a troughlike body with skin stretched over the opening. Eight gut strings and two movable wooden bridges. Shells and crocodile teeth suspended around the edge. Central Africa.

Length, 2 feet 4 inches. Width, 11 inches. Depth, 6 inches.

*2216. MAROUVANE. A tube of bamboo, with thirteen strings cut from the bark and raised from the surface by small blocks, placed at the ends, which serve as bridges. Madagascar.

Length, 1 foot 11 inches. Diameter, 2½ inches.

(3) LUTE TYPE. CASE 57.

1326. HALAM or CAMBREH. An oblong body of wood hollowed out from a solid block and covered with membrane laced together at the back. A round straight neck which pierces the body and projects through an opening in the membrane similar to the *Halam*. Three gut strings fastened to bits of leather wound about the neck. Morocco.

Length, 3 feet 1 inch. Diameter, 6 inches.

*See Kindred Instruments, Gallery 39, Case 115.

475. HALAM or CAMBREH. A narrow, troughlike body cut from a block of wood with membrane stretched over the open side and fastened to the edge with pegs. The neck, a round, straight stick, pierces the membrane at the upper end of the body and near the lower edge passes through two slits just above the soundhole through which it protrudes. Three horse hair strings fastened to the neck by bands of leather. A small bridge attached to the end of the neck at the edge of the soundhole. Played with a plectrum, sometimes the tooth of an animal. West Coast.

Length, 1 foot 7½ inches. Width, 3 inches.

Cp. Mahillon, Vol. II, pp. 122, 123, 174; Vol. III, p. 359.

473. HALAM or CAMBREH. Similar to No. 475 but larger. West Coast.

Length, 2 feet 1 inch. Width of body, 3 inches.

1322. GUENBRI. Gourd body with a round straight neck finished with a metal ferrule and a tin rattle, the lower end, cut in three prongs, projects through the soundhole and holds the strings. Three gut strings fastened to bands of leather wound about the neck. Morocco.

Length, 2 feet 1 inch. Diameter, 7 inches.

The *Guenbri* is very popular in Northern Africa and is found in various forms among the street singers who use it to accompany their songs. Also spelled *ganbry*, *gunibre*, and *gimbrede*. Engel, "Catalogue," p. 306. Mahillon, "Catalogue," Vol. I, pp. 423, 424. Choquet, "Catalogue," p. 220. Férits, "Histoire," Vol. II, p. 127.

1920. A pear-shaped body of wood with a broad, flat neck, the peg-box recurved and pierced for five pegs. Pegs, bridge and four strings missing.

Length, 2 feet 5½ inches. Width, 4½ inches.

The Wayao Tribe, near Lake Nyassa, and the Lukella Tribe, Lomami River, Congo, have an instrument similar to this as do also the tribes of Senegambia, where it is called *Bania*. In Mashonaland the name is *Denyere*. This instrument is also found in Syria (Cp. Nos. 394, 1441, Case 27, Gallery 38). Ratzel, "History," Vol. II, p. 459.

1657. Similar to No. 1920. Pegs, strings and bridge missing.

Length, 2 feet 8 inches. Width, 7 inches.

406. GUENBRI. Tortoise-shell body with a round straight neck. Two gut strings. Bridge missing. Algeria.

Length, 1 foot 9 inches.



Native Musician, North Africa.
Guenbri.





1323. GUENBRI. Pear-shaped body of wood with a round, straight neck which pierces the body and protrudes near the lower edge of the parchment. Three gut strings, bound to the neck below the pegs. Played with a plectrum or the fingers. Morocco.

Length, 2 feet 1 inch. Width, 5 inches.

1324. GUENBRI. Similar to No. 406. Tortoise-shell body. Two gut strings. Morocco.

Length 1 foot 6 inches. Width 4 inches.

404. GUENBRI. Body a polished cocoanut shell decorated with incised lines in a geometric pattern. Parchment front held in place by strips of same, laced together at the back. A high bridge and a triangular tail-piece. Peg missing. Africa (?). Length, 1 foot 5½ inches. Width, 3½ inches.

413. GUENBRI. Body made from the half-section of a gourd, the opening covered with membrane pierced with two holes. A round, straight neck. Pegs, strings and bridge missing. Egypt.

Length, 1 foot 8 inches. Width, 4 inches.

Drexel Collection.

495. KOUITARA or KUITRA. A primitive form of lute made from the half-section of a bottle-shaped gourd, the neck and front of wood. Open peg-box, bent slightly backward and pierced for eight pegs. Strings missing. Geometric rose. Played with a plectrum.

Length, 2 feet. Width, 7 inches.

The *Kouitara* is of Arab origin and popular in Tunis and Morocco, where in its finish and decoration the oriental influence is strongly marked. Engel, "Catalogue," pp. 253, 307. Fétis, "Histoire," Vol. II, p. 127. See also Kindred Instruments, page 24, No. 401. Mahillon, "Catalogue," Vol. I, pp. 416, 422, 423.

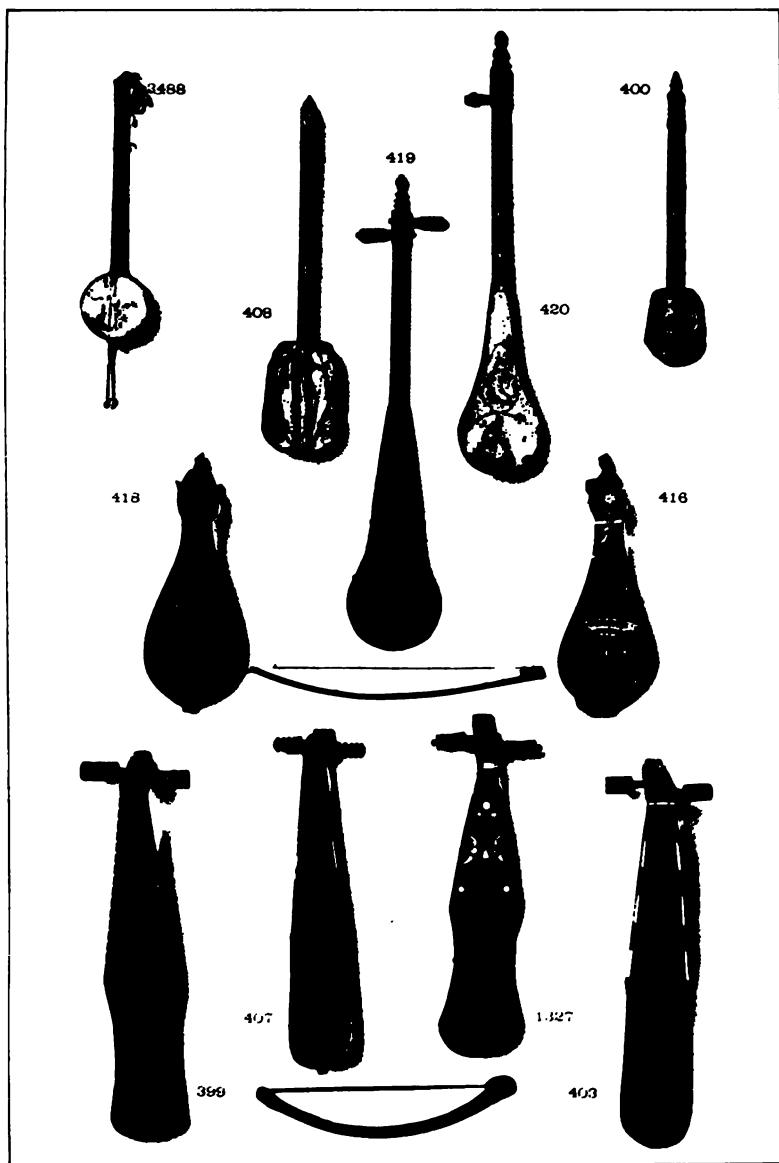
1659. KOUITARA or KUITRA. Similar to No. 495, the neck and edge ornamented with a crude inlay of ivory. Four pairs of gut strings. Zanzibar.

Length, 2 feet. Width, 7½ inches.

1358. GUITAR. European model. Body of unvarnished wood, the soundboard with a single, open hole. On the finger-board four frets. A flat head pierced for six pegs, five of which with the strings, are missing.

Length, 2 feet 3 inches. Width, 6 inches. Depth, 2½ inches.

476. A gourd body with a long flat neck of wood, the peg-box open and re-curved. The front of hide fastened to the body with brass tacks. Five straight tuning-pegs. Three fibre strings, two missing.
Length, 2 feet 6 inches. Width, 8 $\frac{1}{2}$ inches.
483. ICBACARRE. Body made from a round tin can, the opening covered with parchment held in place by small wooden pegs. A wooden neck with one peg and a fibre string. Mozambique.
Length, 2 feet 1 $\frac{1}{2}$ inches.
Drexel Collection.
400. GUENBRI. Body the shell of a tortoise, the neck a round, straight stick of wood, painted red and ornamented with a scroll design in blue. A medallion, with an ostrich in the centre painted on the parchment front. Pegs and strings missing. Algeria.
Length, 1 foot 5 inches. Width, 3 $\frac{1}{2}$ inches.
408. GUENBRI. Similar to No. 400. Originally two pegs inserted from the back (one missing) and gut strings. Arabic inscription on the parchment front. Algeria.
Length, 1 foot 11 inches. Width, 5 inches.
415. GUENBRI. A small pear-shaped body of wood. Tuning-pegs inserted from the back of the neck. Entire surface decorated in colors. Egypt.
Length, 1 foot 4 inches. Width, 2 $\frac{1}{4}$ inches.
419. GUENBRI. Body pear-shaped, similar in form to the *Tanbour* of Persia and Turkey. Parchment front pierced with small holes and fastened to the body with brass tacks. The back carved in Arabesque designs. Two turned pegs. Strings missing. Cairo, Egypt.
Length, 2 feet 5 $\frac{1}{2}$ inches. Width, 6 inches.
420. GUENBRI. A pear-shaped body of wood. Entire surface decorated in color; three medallions, the central one bearing an Arabic inscription. Cairo, Egypt.
Length, 2 feet 3 $\frac{1}{2}$ inches. Width, 5 inches.
3488. GUENBRI. Body a gourd. The neck and body covered with red velvet and decorated around the parchment front with fringed leather and cowry shells. Two gut strings fastened to bands of leather on the neck instead of the usual pegs. North Africa.
Length, 1 foot 4 inches. Width, 4 inches.



Entomol. Mus. Univ. Calif. Publ. Entomol.



2139. GUENBRI. Body the half of a cocoanut, polished, with a round, straight neck of wood. Two gut strings fastened to a button at the lower edge of the body. The peg-box surrounded by a small ivory crescent and the parchment front decorated with an ink drawing of a lion. Algeria.

Length, 1 foot 11 inches. Width, 4½ inches.

1384. TANBOUR or TAMBOURA. A narrow, deep body of wood, the neck inlaid with pearl. Eight tuning pegs, four in front and four on the side. Steel strings (missing) and fourteen movable gut frets. Northern Africa.

Length, 2 feet 6½ inches. Width, 6 inches.

The *Tanbour* or *Tamoura* is a form of lute very popular in the Orient and was in use in Egypt and Assyria 3000 years ago. It appears in the carvings and wall-paintings of the Ancient Egyptians, and was called by them *Nofre*, a word signifying beauty and goodness. It is found in its simplest form in the *Kara*, a pear-shaped *Guembri* of the Sudan. In Persia and Turkey it is much more elaborate and a small form is called *Saz*. In Syria the name is *Bizug*. Engel, "Catalogue," pp. 17, 25, 60. Mahillon, "Catalogue," Vol. I, p. 424. Fétis, "Histoire," Vol. II, p. 111 ff.

***378. OUD, or EL OUD.** A pear-shaped body, formed of fourteen narrow strips of wood, with light wood inlay. Ebony neck, with an open peg-box placed at a right angle to the neck. Twelve pegs. Six pairs of strings, four of gut and two of fine wire. Geometric rose. Rose and soundboard restored (?). North Coast.

Length, 3 feet 1 inch. Width, 1 foot 2½ inches

Lane, "Modern Egyptians," pp. 361, 362.

***355. GUENBRI.** A circular body, made from a section of a gourd, the opening closed by a membrane and edged with fringed leather and shells. A long, round neck, with two pegs. Two gut strings, fastened to a small peg at the base of the gourd. North Coast.

Length, 1 foot 10 inches. Width, 6 inches.

***2526. GUENBRI.** A pear-shaped body of wood, covered with parchment. A long neck with a knobbed end, finished in a prong, which pierces the skin and holds the two gut strings. North Coast.

Length, 1 foot 9 inches. Width, 3½ inches.

*See *Kindred Instruments, Gallery 30, Case 111. 117.*

*401. KOUITARA or KUITRA. A pear-shaped body of wood, the entire surface inlaid with mother-of-pearl and colored woods. The soundboard pierced with a geometric design. Four pairs of gut strings. Eight pegs inlaid with pearl. A short, narrow neck of ebony, the peg-box bent back at a slight angle. Morocco.

Length, 2 feet 10 $\frac{1}{2}$ inches. Diameter, 10 inches.

SECTION B. STRUCK STRINGS.

(1) DULCIMER TYPE.

549. MUSICAL BOW. A straight tube of bamboo with a flexible stick inserted in one end; between this and the opposite end of the bamboo a single fibre string is stretched. Two additional reed sticks, one for striking the string and the other for regulating its tension. Zululand.

Length, 1 foot 10 inches.

In playing this instrument the performer holds the bow in his left hand while the string is struck by a stick held in the right hand. The notched end of the second reed supports the string, the opposite end resting against the body of the musician.

1917. TOLO TOLO. Musical Bow. A tube of bamboo with a flexible stick inserted in each end, a single wire stretched between the two. A loop of cord passing over the wire regulates its vibrating length. Basuto Tribe, Zululand.

Length, 3 feet 1 inch.

This instrument is held to the mouth and tapped with a small stick. Balfour, "Musical Bow," p. 14. A similar, but smaller, bow in the National Museum, Washington, from Mashonaland, is called *Wedsa*.

496. MUSICAL BOW. A flexible stick with a hemp string stretched between the two ends. Near one end a gourd attached by a loop of cord which passes over the string. The vibrating length of the string is regulated by slipping the gourd along the rod. The string is struck with a small wisp of thatch while the open end of the gourd is placed against the body. West Coast.

Length, 2 feet 10 inches. Diameter of gourd, 2 $\frac{1}{2}$ inches.

The Ba-*ngala* have a bow identical with this specimen. This tribe is located north of the Kongo River in the Kongo Free State. Balfour, "Musical Bow," pp. 20, 21.

* See Kindred Instruments, Gallery 39, Cases 116, 117.



Native Musician, Zululand,
Musical Bow. Dulcimer Type.
Samius, p. 25.



I709. MUSICAL BOW. A strip of wood arched, the ends recurved. The bow thus formed is pierced near its centre and a tube of bamboo $4\frac{1}{2}$ inches long inserted. The string stretched between the ends of the bow passes over the open end of the tube but does not touch it.

Length, 1 foot $8\frac{1}{2}$ inches. Height of tube, $4\frac{1}{2}$ inches.

This instrument is probably played the same as the *Samuius* of Zululand.
No. 1739.

I739. SAMUIUS. Musical Bow. A flat strip of wood with a knob at each end covered with a ferrule; eight and a half inches from one end a small hole which is placed against the mouth of the performer as he strikes the metal string (sometimes a cord) stretched between the two ends of the wood. The beater is a small twisted wire. Zululand. Reproduction. Original in the National Museum, Washington, D. C.

Length, 2 feet 8 inches.

When played, the mouth is placed against the back of the bow over the hole and by varying the tension of the lips five notes can be produced. The Kafirs use this instrument in their war and love songs, the singing and instrumental music alternating.

2927. GOURA. Musical Bow. A flexible rod of bamboo $3\frac{1}{2}$ inches from the end of which is inserted a small wooden peg and a bit of flattened quill. From this quill the string passes to the opposite end of the bamboo where it is fastened. Hottentots, South Africa. Reproduction. Original in the Pitt Rivers Museum, University of Oxford, England. Presented by Mr. Henry Balfour.

Length, 2 feet 9 inches.

The Goura is not a representative musical bow, but is peculiar to the Hottentots. It is played by placing the quill before or between the lightly closed lips and blowing, so that the string vibrates like that of the aeolian harp.

I490. A kind of dulcimer. A large tube of bamboo, with a small square opening cut from the centre on one side. Over this opening a small strip of bark is suspended by means of two fibre strings cut from the surface of the tube and raised at either end by small wooden wedges which serve as bridges. An additional string on each side. Madagascar.

Length, 2 feet 4 inches. Diameter of tube, $2\frac{1}{2}$ inches.

This instrument in form and outline suggests the *maronane*; it is, however, identical with the *Agong* of the Philippines which is played by beating upon the piece of bark over the opening with two small beaters. The National Museum at Washington has a similar specimen from the Nias Island, west of Sumatra, the native name of which is *Krumiba*.

SECTION C. BOWED STRINGS.

(1) VIOL TYPE.

CASE 58

3319. KAKOSHI. Body hollowed out from a block of wood, the open side covered with a thin board pierced with sound-holes. A round, straight neck with a large open peg-box and three pegs. Three strings fastened to a small bar laid across the sound-board held in place by cords fastened to the lower edge of the instrument. Played with a bow (missing). Masango Tribe, Angola. Reproduction. Original in the National Museum, Washington, D. C.

Length, 2 feet 1 inch. Width, 4½ inches. Depth, 4½ inches.

3320. KAKOSHI. Similar to No. 3319 but without the sounding-board. Surface ornamented with burnt lines. Played with a bow. Masango Tribe, Angola. Reproduction. Original in the National Museum, Washington, D. C.

Length, 1 foot 10 inches. Width, 4 inches. Depth, 3½ inches.

2754. KEMANGEH A'GOUZ. Body made from the half shell of a cocoanut. The smaller end removed and the opening covered with membrane. A straight wooden neck and an iron foot. Two strings of white horse-hair. Bow missing.

Length, 2 feet 2½ inches.

The name *Kemangeh* ("crooked" or "arched") is, as in the case of the *Rebab*, of Persian origin and signifies a bowed instrument. It is found in various forms among the Mohammedan nations and was doubtless adopted by the Arabs at the time of their invasion of Persia in the seventh century. In Europe it finds its parallel in the *Kleine Geige* or *Rebec* of the sixteenth century and in the *Lyra* of Crete. When played, this form of the *Kemangeh* is held with the lower edge resting against the left hip of the performer, not against the shoulder as is the ordinary violin.

The *Kemangeh a'gouz* (No. 2754), another form, made from a gourd or cocoanut shell with a long straight neck and an iron foot, is held the same as the modern cello, resting against the knee. Engel, "Catalogue," p. 310. Mahillon, "Catalogue," Vol. I., p. 410.

Still another form the *Kemangeh roumy*, with a long, narrow body made entirely of wood, is mounted with sympathetic strings. A similar instrument is found in Caucasia under the names *Skrubka*, and *Tasarische*. Engel, "Catalogue," p. 204. Mahillon, "Catalogue," Vol. I., pp. 188, 189.

2954. FIDDLE. Gourd body with a round straight neck. A soundhole in the gourd near the neck. Membrane front and one gut string. Horse-hair bow made from a bent twig. St. Iago, Cape Verde Islands.

Length, 1 foot 5½ inches. Diameter, 2½ inches. Bow, 11 inches.



414



396



242



3920

477



520



2754



3919

Vel Type 1, 1970-1971



477. KOUNDYEH or NGIEMEH. A rude fiddle made from a cocoanut-shell, the opening covered with lizard skin with one large soundhole. The single string of horse-hair is bound to the top of the round, straight neck by a band of leather and is attached to its opposite end, where it protrudes on the under side of the shell, by a loop of cord. An arched bow of natural wood and horse-hair, ornamented with metal rings. Sierra Leone.

Length, 1 foot 10 inches. Width, 5½ inches.

Mahillon, "Catalogue," Vol. II, p. 99.

531. FIDDLE. Body formed from a section of a gourd, pierced by a round straight neck surmounted by a metal ferrule. A square soundhole in the side of the gourd near the point where the neck enters. The front of membrane secured by wooden pegs. A single string of horse-hair bound to the neck by a cord and attached at the lower end to a loop which is slipped over the neck where it projects through the gourd. Bridge missing. Probably played with a bow. Similar to No. 2954.

Length, 11 feet 10 inches. Diameter, 5½ inches.

This instrument is in every way similar to the *Gougue* described by Mahillon, "Catalogue," Vol. I, p. 417.

519. KEMANGEH. Elongated viol-shaped body of unvarnished wood. Arranged for four strings all of which are missing save one of over-spun wire. The shoulders are sloping and the sides slightly incurved. The head lozenge-shaped and pierced with seven irregular holes although the tailpiece has but four. One peg inserted from the back. Two long, straight soundholes and a geometric rose.

Length, 2 feet 2 inches. Width, 9 inches.

The Hottentots have an instrument similar to this which they call *T'Gutha*. It is interesting to note how closely the outline of this crude specimen resembles the viols of the twelfth century, especially the form shown in the sculpture over the *Porte Royale* of the Chartres Cathedral. See note to No. 3507, p. 151, Handbook No. 13, Historical Groups.

242. REBAB ESH SHA'ER. "Poet's Viol". A rectangular frame of wood with a straight round neck and a long iron foot at the bottom. Two round pegs. The single string of horse-hair is fastened to a ring on the iron foot. Egypt.

Length, 2 feet 9½ inches. Width, 10 inches.

This form of *Rebab* has two string-pegs, but the number of strings varies; when mounted with one string it is called the *Rebab esh Sha'er* or "Poet's Viol"; when two strings are used it is the *Rebab el Mughanne* or "Singer's Viol." Lane, "Modern Egyptians," p. 364.

396. REBAB. A rectangular body of wood, the opening covered with parchment and edged with fringed leather and cowry shells. A straight, round neck at one end. Three gut strings fastened to bands of leather on the neck. North Coast.

Length, 2 feet 4 inches.

Drexel Collection.

414. Body of wood, bowl-shaped, the opening covered with membrane, the short, straight neck and the back covered with leather and velvet and ornamented with cowry shells and embroidery. The string, a strand of horse-hair, is bound to the neck by a band of leather. Possibly played with a bow. Egypt.

Length, 1 foot 9 inches. Diameter of body, 1 foot $2\frac{1}{2}$ inches.
Drexel Collection.

520. KEMANGEH. A long narrow body of wood with two straight soundholes and three gut strings which enter the neck just below the pegs to which they are fastened on the under side. A curved bow of horse-hair.

Length, 1 foot 9 inches. Width, $3\frac{1}{2}$ inches. Bow, 1 foot.

Cp. Engel, "Catalogue," p. 309, No. 143; also *id.* Violin Family, p. 85; Mahillon, "Catalogue," Vol. I, p. 188.

This instrument is identical with the *Kemangeh roumy* described by Mahillon, but has no sympathetic strings.

403. REBAB. Made from a narrow block of wood hollowed out and stained black, the lower part of parchment, the upper part of perforated metal. A short peg-box bent backward as in the lute. Two turned pegs with gut strings. Played with a bow. Algeria.

Length, 2 feet $5\frac{1}{2}$ inches. Length of bow, 1 foot $1\frac{1}{2}$ inches.

The *Rebab*, of which there are various forms, is, like the *Kemangeh*, of Persian origin, the name signifying "emitting melancholy sounds". It is still in use among the Arabs, one form being called *Rebab esh shaer* or "Poet's viol", (No. 242) used by professionals in reciting the romance of Aboo Zeyd, and sometimes called the "*Aboo Zeydee viol*". The *Rebab* is the earliest form of bowed instrument known to Europeans and was introduced into Spain by the Moors in the eighth century.

1327. REBAB. Similar to No. 403, the upper part being of perforated wood instead of metal. Body ornamented with pearl inlay. Morocco.

Length, 1 foot $11\frac{1}{2}$ inches. Width, $4\frac{1}{2}$ inches.

407. REBAB. Similar to No. 403, the lower part of parchment the upper part of pierced metal edged with ebony and ivory inlay. Circles of mother-of-pearl in the back. Algeria.

Length, 1 foot 11 inches. Width, 4 inches.

Drexel Collection.

- 399. REBAB.** Similar to No. 403. One string missing.
Algeria.

Length, 2 feet 5 $\frac{1}{2}$ inches. Width 4 $\frac{1}{2}$ inches. Bow, 1 foot 3 $\frac{1}{2}$ inches.

- 416. KEMANGEH.** A pear-shaped block of wood hollowed out and faced with wood. The front inlaid with pearl and decorated with a floral design in color. Two semi-circular soundholes. Three long pegs inserted from the back of the short flat neck. Gut strings and a movable bridge. Played with a bow (missing). Egypt.

Length, 1 foot 4 inches. Width, 6 inches.

- 418. KEMANGEH.** Similar to No. 416 except that there is no decoration other than a few burnt lines and some pearl dots. Egypt.

Length, 1 foot 4 inches. Width, 6 inches. Bow, 1 foot 9 inches.

- 524. VIOLIN.** European model. Cut from a block of wood and fitted with three strings. Surface rough and unvarnished. C-shaped soundholes. One peg, string and bridge missing. Bow of natural wood and fibre.

Length, 2 feet 4 inches. Width, 8 $\frac{1}{2}$ inches. Depth, 2 inches.

- 407. BONE FIDDLE.** Body made from a human skull, the cavity at the top covered with membrane. The neck a bone from the leg or arm with two smaller bones for pegs. Strings and bridge missing. Durban, South Africa.

Length, 1 foot 6 $\frac{1}{2}$ inches. Width, 5 $\frac{1}{2}$ inches. Depth, 4 $\frac{1}{2}$ inches.

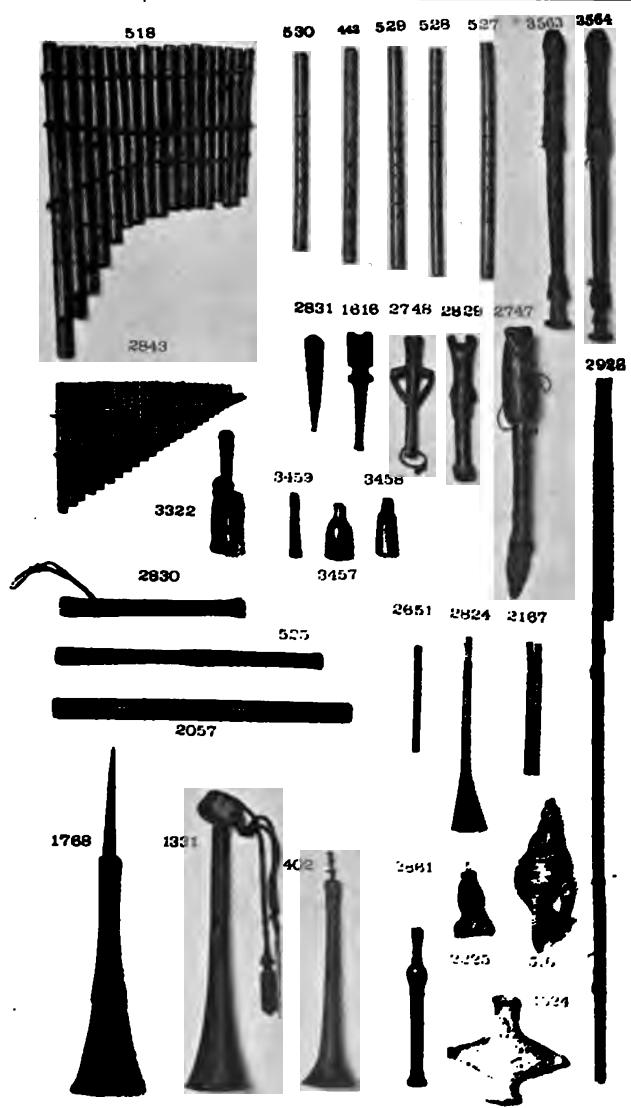
- 2841. KEMANGEH.** A body formed from a cocoanut shell, the opening closed by membrane. A long neck with knobbed head and two knobbed pegs. A string of horse-hair fastened to a ring attached to the iron spike or foot-rest. North Coast.

Length, 3 feet 1 $\frac{1}{2}$ inches. Diameter, 4 $\frac{1}{2}$ inches. Length of bow, 2 feet 4 $\frac{1}{2}$ inches.

* See Kindred Instruments, Gallery 39, Case 119.

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CLASS II. WIND INSTRUMENTS



W.M.C. - 1970



CLASS II. WIND INSTRUMENTS.

SECTION A. WHISTLES.

(1) VERTICAL FLUTES.

CASE 53.

518. PANPIPES. Seventeen bamboo pipes bound together with strips of fibre. Usoga, British East Africa.

Longest pipe, 1 foot 7½ inches; shortest, 9 inches. Total width, 1 foot 1 inch.

2843. SA FA FIR. Panpipes. Twenty-four tubes of bamboo bound together between two strips of reed. Egypt.

Longest pipe, 8 inches; shortest, 1½ inches. Total width, 11½ inches.

526. WHISTLE. A tube of wood made by boring with a hot iron through an ordinary stick; the outer surface also discolored by heat. No holes. Madagascar.

Length, 1 foot 2½ inches. Diameter, ½ inch.

442. CHEBEB or DJOUWAK. Vertical flute. A bamboo tube with 6 finger holes. Algeria.

Length, 1 foot 1 inch.

Many of the African tribes have no wind instruments; drums, rattles and rude harps being much more popular. In East Africa the Uganda have a flute described by Grant as "An eighteen inch long hollowed reed, about the thickness of a German flute, is held like a flageolet, has a slit at the top, and six finger holes." ("Walk Across Africa," p. 183). From the same locality Burton ("Lake Regions," Vol. II, p. 293) writes as follows: "The wind instruments are equally rude, though by no means so feeble as their rivals (stringed instruments). The *nai* or sackbut of India, and the *swi*, a huge bassoon of black wood, at least five feet long, are known only to the coast people. The tribes of the interior use a *d'heté* or *kidete* called by the Wasawahili *zumari*. It is a hollowed holcus-cane pierced with four holes at the further end: the mouthpiece is not stopped in any way and the instrument is blown upon solely by the lips, a drone being sometimes supplied by the voice." The records of the National Museum, Washington, give the following names for African flutes,—Algiers: *Chebeb* or *Djouwak*. Egypt: *Nay*, sometimes called *Durwee-shes*. Dahomey: *Azoey*.

530. VERTICAL FLUTE. A bamboo tube with 7 finger holes. Madagascar.

Length, 12½ inches.

529. VERTICAL FLUTE. A bamboo tube with 7 finger holes. Madagascar.

Length, 1 foot 1 $\frac{1}{2}$ inches.

528. VERTICAL FLUTE. A bamboo tube with 6 finger holes. Madagascar.

Length, 1 foot 2 inches.

527. VERTICAL FLUTE. A bamboo tube with 7 finger holes. Madagascar.

3563. OLUMBENDO. Vertical flute. Made of dark wood and modeled after the European flute à bec. 7 finger holes. North Coast.

Length, 1 foot 6 $\frac{1}{2}$ inches.

3564. OLUMBENDO. Vertical flute the same as No. 505.

Length, 1 foot 7 inches.

3459. WHISTLE. A conical tube of wood ornamented with bands of braided wire.

Length, 4 inches.

The Watuta of East Africa are said to use metal whistles as signals in battle.
Burton, "Lake Regions," p. 294.

3458. WHISTLE. A cup-shaped piece of horn with a short tube for mouthpiece, the larger end closed with wood.

Length, 3 $\frac{1}{2}$ inches. Diameter, 1 $\frac{1}{2}$ inches.

Used as a cattle call and also for signalling from one kopjé to another.

3457. WHISTLE. Similar to No. 3458.

Length, 3 $\frac{1}{2}$ inches. Diameter, 1 $\frac{1}{2}$ inches.

3322. WHISTLE. Made of dark wood and carved to represent an ape.

Height, 7 $\frac{1}{2}$ inches. Width, 4 inches.

1733. WHISTLE. A tube of dark wood bulbed at one end and tapering to a point. No finger holes.

Length, 10 $\frac{1}{2}$ inches.

2829. WHISTLE. A tube of dark wood with transverse holes near the mouthpiece, the opposite end pointed and closed.

Length, 9 inches. Width, 1 $\frac{1}{2}$ inches.

1616. WHISTLE. Similar to No. 2829.

Length, 7 $\frac{1}{2}$ inches. Width, 1 $\frac{1}{2}$ inches.

2748. WHISTLE. Similar to No. 2829.

Length, 7 $\frac{1}{2}$ inches. Width, 1 $\frac{1}{2}$ inches.

- 2831.** WHISTLE. Carved from dark wood and decorated with incised lines. 3 finger holes.
Length, 6 inches. Diameter, 1 inch.
- 2225.** POTTERY WHISTLE. Molded in the form of a head. 2 finger holes.
Length, 4 inches.
Similar to the Aztec whistles of Central America and Mexico.
- 1524.** WHISTLING JAR. Made of pottery, egg-shaped with a short tube at the top and a base.
Height, 6 inches. Width, 7½ inches.
- *1330.** NAY (*Nei*). A tube of bamboo, with six holes in front.
Length, 1 foot 9 inches.

(2) TRANSVERSE FLUTES.

- 525.** TRANSVERSE FLUTE. A tube of bamboo with two holes near the lower edge.
Length, 1 foot 4 inches.
- 2830.** TRANSVERSE FLUTE. A tube of bamboo, stained and badly cracked. 4 finger holes.
Length, 11 inches.
- 2057.** TRANSVERSE FLUTE. A tube of bamboo with three holes near the lower end.
Length, 1 foot 6½ inches.
- 531.** FLUTE. Fragment of a wooden tube, the surface carved with parallel lines. Two holes, one at the back.
Length, 6½ inches.
Similar to New Zealand work.

SECTION B. REEDS.

(1) SINGLE BEATING REEDS.

- 2167.** ZUMMARAH. Double Pipe. Two tubes of bamboo fitted with removable mouthpieces, each a single beating reed cut in the side of a small piece of bamboo. Four finger holes in each.
Length, 8½ inches.
Lane, "Modern Egyptians," p. 367.
- 2928.** ARGHOUL. Double Pipe. Similar to preceding but one with long pipe. The bamboo is in four sections fitted one within the other. The shorter tube has six finger holes.
Length, 1 foot 3 inches.

*See Kindred Instruments, Gallery 39, Cases 120, 121.

2651. LIRA. A short tube of bamboo, the end split. When blown the split end vibrates, producing a reedy tone. Egypt. Reproduction. Original in the National Museum, Washington, D. C.

Length, 6½ inches.

1260. REED HORN. A natural horn fitted with a metal reed covered with a cap. Used by herdsmen.

Length, 1 foot 8½ inches.

***2633.** ZUMMARAH. Two tubes of bamboo, bound together with waxed cord, each having a mouthpiece of a smaller tube, in the side of which is cut a vibrating tongue. Six holes in the front of each pipe. Egypt.

Length, 12½ inches.

***2824.** GHETEH. A tube of bamboo terminating in a metal bell. A mouthpiece similar to the *Arghoul*. Six holes in front. Egypt.

Length, 1 foot. Diameter of bell, 2 inches.

(2) DOUBLE BEATING REEDS.

1768. REED PIPE. A conical wooden tube, similar to the Zourna, with a long metal tube to which the reed mouthpiece is fastened (reed missing). 5 finger holes.

Length, 1 foot 9 inches.

Similar to the "Algazza," of the Sokotos, described by Ankermann, "Ethnologische," p. 41, Abb. 83.

2669. REED PIPE. A conical tube of wood, mouthpiece missing. 6 finger holes.

Length, 1 foot 1½ inches.

1331. ZOURNA. A conical tube of wood with seven finger holes, and additional holes in the bell for altering the pitch. Mother of pearl lip-guard and reed case, also bone needle for adjusting the reed.

Length, 1 foot 5½ inches.

402. RIATA. Reed Pipe. Similar to the Zourna. The lip-guard missing. Algeria.

Length, 1 foot 2 inches.

***2861.** E'RAQYEH. A cylindrical tube of wood with seven holes in front and two at the back. A double-reed mouthpiece. Between the mouthpiece and the tube a small air chamber. Egypt.

Length, 7½ inches.

*See Kindred Instruments, Gallery 39, Cases 120, 121.



***1375.** ZOURNA, or ZAMR. A conical wooden tube, terminating in a small bell. Seven holes in front and one at the back; additional holes in the bell for altering the pitch. The neck of the instrument fitted with a small revolving cylinder, which may be so adjusted as to either close or open some of the holes. Below the mouthpiece a lip-guard, usually of bone or ivory. North Coast.

Length, 1 foot.

(3) SINGLE AND DOUBLE BEATING REEDS WITH AIR RESERVOIR.

***2717.** ZOUGGARAH or ZUMMARAH BISOAN. Bag-pipe. A bag of goat skin fitted with reed pipes bound together, each terminating in a horn bell. Five holes in each. A wooden blow-pipe. Egypt.

Length of pipes, 9 inches.

Lane, "Modern Egyptians," p. 367.

SECTION C. CUP MOUTHPIECES.

516. ANTSIVA. Conch shell trumpet. Badly broken. Madagascar.

Dimensions, $7\frac{1}{2} \times 6\frac{1}{2}$ inches.

3561. TRUMPET. Fragment of a bronze tube richly ornamented with figures of deities, serpents and lizards. An oblong mouthpiece on the convex side. Benin.

Length, $11\frac{1}{2}$ inches.

In old Benin the war trumpets had the mouthpiece cut on the convex side. Ankermann, "Ethnologische," p. 43.

2747. HORN. Carved from a dark red wood and polished.

A mouthpiece on the side, the tube expanding slightly toward the larger end where it is finished in a bulb. The bore rather small—**2 holes**, one on each side, near the larger end.

Length, 1 foot 5 inches.

CASES 51 and 52

3323. HORN. Carved from a block of wood, stained black, the larger end in the form of a crocodile's head with bits of glass for eyes.

Length, 2 feet 10 inches. Diameter, $8\frac{1}{2}$ inches.

The signal horns in such common use among the natives of Africa, are to be found in nearly every part of the Continent and vary in size from the small signal whistle of the cattle herders of the South to the splendid ivory horns of

*See Kindred Instruments, Gallery 39, Cases 120, 121

the native chiefs of the interior. In regard to these Ratzel says: "The greatest industry is expended in the manufacture of signal horns for use in war and witchcraft. Among the Madis these are straight in shape, made of wood and covered with lizard skin or leather, while the Latukas make them horn-shaped of ivory with a polished mouthpiece and most carefully protected by a cover" (Ratzel, "History," Vol. III, p. 30). Schweinfurth describes the *Minyinyee*, a wooden trumpet of the Bongo Tribe measuring from four to five feet in length, closed at one end and ornamented with carving, often in the form of a man's head with horns. These trumpets are sounded through an opening on the side near the upper end. The *Mburrah* is also described by the same author as a narrow pipe of wood with a mouthpiece on the side similar to the ivory horns (Schweinfurth, "Heart of Africa," p. 288, ff.). The side mouthpiece is a marked characteristic of African horns. Engel ("Catalogue," p. 154) gives the following names,—Angola: *Ponga* or *Apunga*; Upper Guinea: *Oukpwé*; Kongo: *Embuchi*. The records of the National Museum, Washington, furnish still some additional names: From Zanzibar: *Bárghami*; Nubia: *Dongorah*; Morocco: *N'feer*; Abyssinia: *Malakat*, *Ghents* or *Gand*, *Kennet*; Sudan: *Tesiansak*, Kamerun: *Pungsas*.

- 468. HORN.** A conical tube of wood the surface burned and decorated with bands of incised lines.

Length, 2 feet 1 inch. Diameter of large end, $3\frac{1}{4}$ inches

- 1256. HORN.** A conical tube of wood expanding into a small bell, the mouthpiece end covered with leather.

Length, 1 foot $5\frac{1}{2}$ inches. Diameter of larger end, 2 inches.

- 1770. HORN.** A wooden pipe, covered with skin, probably the tail of a monkey, a mouthpiece cut in the side near the smaller end.

Length, 1 foot 4 inches. Diameter of larger end, $1\frac{1}{4}$ inches.

- 1253. HORN.** A conical tube of wood expanding into a small bell, with a band of carving around the centre. Mouthpiece on the end.

Length, $7\frac{1}{2}$ inches. Diameter of large end, $1\frac{1}{4}$ inches.

- 1254. HORN.** Similar to No. 1253.

Length 10 inches. Diameter of large end, 4 inches.

- 3391. HORN.** Ivory with a rude carving of a head at the smaller end. Mouthpiece on the side.

Length, 1 foot 4 inches. Diameter of larger end, $2\frac{1}{4}$ inches.

Apparently old specimen, of very dark color. As these horns are often used as clubs, they are sometimes stained with blood.

- 3313. HORN.** Ivory tusk, discolored, with a band of snake-skin around the larger end. Cord and tassels.

Length, 1 foot 10 inches.

- 1259. HORN.** Curved antelope horn.

Length, 1 foot 8 inches.

CATALOGUE OF MUSICAL INSTRUMENTS

39

1499. HORN. An ivory tusk cracked and discolored by age, with human jaw-bones attached to the larger end. Ashanti. Length, 1 foot 5 inches.
1772. HORN. Water-buck horn. Length, 1 foot 6 inches. Diameter of larger end, 1 $\frac{1}{2}$ inches.
1255. HORN. Curved horn of an animal similar to No. 1772. Length, 1 foot 6 $\frac{1}{2}$ inches. Diameter of large end, 2 inches.
1372. HORN. Twisted ox-horn. Length, 1 foot 6 inches. Diameter of large end, 1 $\frac{1}{2}$ inches.
458. HORN. Koodoo horn. (*Antelope strepsiceros* or *Strepsiceros kudu*, the striped antelope.) Length, 1 foot 3 inches. Diameter of large end, 2 inches.
2129. HORN. A short, straight ivory tusk, the surface stained and worn and broken on the edge. Mouthpiece near the centre, on the convex side. Length, 1 foot 2 $\frac{1}{2}$ inches. Diameter of larger end, 1 $\frac{1}{2}$ inches.
1261. HORN. A small black horn or tusk with a raised mouthpiece near the centre. Length, 1 foot 1 inch.
2343. HORN. A small horn or tusk, the surface stained and the edges worn. Carved mouthpiece near the end. Length, 8 inches. Diameter of larger end, 1 $\frac{1}{2}$ inches.
2390. HORN. A small horn of some animal with a bunch of dried grasses cemented to one side. A ring in the end. Length, 8 $\frac{1}{2}$ inches.
1828. HORN. A short ivory tusk without ornament and pierced with three holes near the pointed end. Length, 9 $\frac{1}{2}$ inches. Diameter at large end, 1 $\frac{1}{8}$ inches.
460. HORN. An ivory tusk, the surface elaborately carved with a procession of figures winding about the body of the instrument. Length, 12 $\frac{1}{2}$ inches.
1825. HORN. An ivory tusk without ornament. A block-shaped mouthpiece near the small end. Length, 1 foot 3 inches. Diameter at large end, 1 $\frac{1}{8}$ inches.

461. HORN. An ivory tusk without ornament, the surface stained and polished. A bulbed end with mouthpiece on the side. A band of snake-skin on the larger end. West Coast.

Length, 1 foot 8 inches.

A similar horn is used among the Bakutu Tribe on the West coast.

462. HORN. An ivory tusk without ornament, the surface stained and disfigured. Smaller end bulbed with a mouthpiece on the side. Zululand.

Length, 1 foot 9 inches. Diameter of large end, 3 inches.

The marred surface of this specimen suggests that it may have been used as a club.

1139. HORN. An ivory tusk elaborately etched with a hunting scene. The bulbed mouthpiece is ornamented with the usual African decoration of circles and dots.

Length, 1 foot 11 $\frac{1}{2}$ inches. Diameter of large end, 3 $\frac{1}{2}$ inches. The silver mountings and hunting scene evidently foreign work.

1257. HORN. Ivory tusk ornamented with native carving under Spanish supervision, with two coats of arms and the inscription "Prope et Procul". 16th Century.

Length, 2 feet 8 $\frac{1}{2}$ inches. Diameter of large end, 3 $\frac{1}{2}$ inches.

2731. HORN. A plain ivory tusk, the surface stained and scraped. A hole cut through the smaller end. The mouthpiece near the end on the concave side of the tusk.

Length, 3 feet. Diameter of larger end, 3 inches.

2730. HORN. An ivory tusk stained brown and scraped. The mouthpiece near the centre.

Length, 3 feet 3 inches. Diameter of larger end, 4 inches.

465. HORN. A white ivory tusk ornamented with three bands of alligator skin and strips of black and brown leather inlaid. The raised mouthpiece near the smaller end is also covered with skin. Leather cord and tassels.

Length, 3 feet 1 inch. Diameter of larger end, 5 inches.

1381. HORN. Ivory tusk, discolored. Polished surface without ornament.

Length, 3 feet 10 inches. Diameter of larger end, 5 inches.

469. HORN. Ivory tusk, discolored. Similar to No. 1381.

Length, 5 feet 4 inches. Diameter, 6 $\frac{1}{2}$ inches.

Obtained through the courtesy of Messrs. Kaltenberg & Co., New York City.

1824. HORN. A small ivory tusk, discolored. Three bands of simple carving.
Length, 11 $\frac{1}{2}$ inches.
457. HORN. Similar to No. 1824, but of white ivory.
A band of carved ornament around the larger end. Zanzibar.
Length, 11 $\frac{1}{4}$ inches.
464. HORN. An ivory tusk with a band of ornament at the larger end. Mouthpiece on the under side of the curve near the larger end. Zanzibar.
Length, 2 feet 3 inches.
463. HORN. Ivory, similar to No. 464. Zanzibar.
Length, 2 feet 3 inches.
2435. HORN. A polished black horn, the smaller end flattened. Decorated with small circles.
Length, 2 feet 2 $\frac{1}{2}$ inches.
1651. HORN. A curved black horn lengthened with wood, the end wound with cloth. Mouthpiece on the flattened side. Ashantee.
Length, 1 foot 9 $\frac{1}{2}$ inches.
467. HORN. Horn of the South African *Oryx* or *Gems-bok*. Caffrasia, South Africa.
1731. HORN. Ibex horn from the Upper Kongo.
Length, 1 foot 9 inches.
Collected by Casman, the Belgian Explorer, 1731-1733.
1258. HORN. A flat curved horn, similar to the European Shophar, the larger end cut in two prongs and four notches on the lower edge beneath the breath hole.
Length, 1 foot 7 $\frac{1}{2}$ inches. Diameter, 2 $\frac{1}{2}$ inches.
This horn is naturally flat; some are flattened by heat.
1769. HORN. Horn of the koodoo or Northern bush buck. Three holes near the larger end.
Length, 1 foot 9 inches.
1822. HORN. Buffalo horn, polished and inlaid with ivory. Mouthpiece at the end. Baganda Tribe.
Length, 1 foot 10 $\frac{1}{2}$ inches. Diameter of large end, 6 $\frac{1}{4}$ inches.
2652. HORN. Bullock's horn, a band of skin around the larger end. Mouthpiece at the end.
Length, 1 foot 4 inches. Diameter of larger end, 3 inches.

459. HORN. Bullock's horn, similar to No. 2652.
Zanzibar.

Length, 10 inches.

466. HORN. A twisted horn of the *antelope strepiceros*.
Mouthpiece at the end. South Africa.

Length, 3 feet 6 inches. Diameter of large end, 3 inches.

*2828. HORN. A section of an ivory tusk, finished with a
band of leather at the larger end. A strip of snake skin around
the smaller end. The mouthpiece on the inner side.

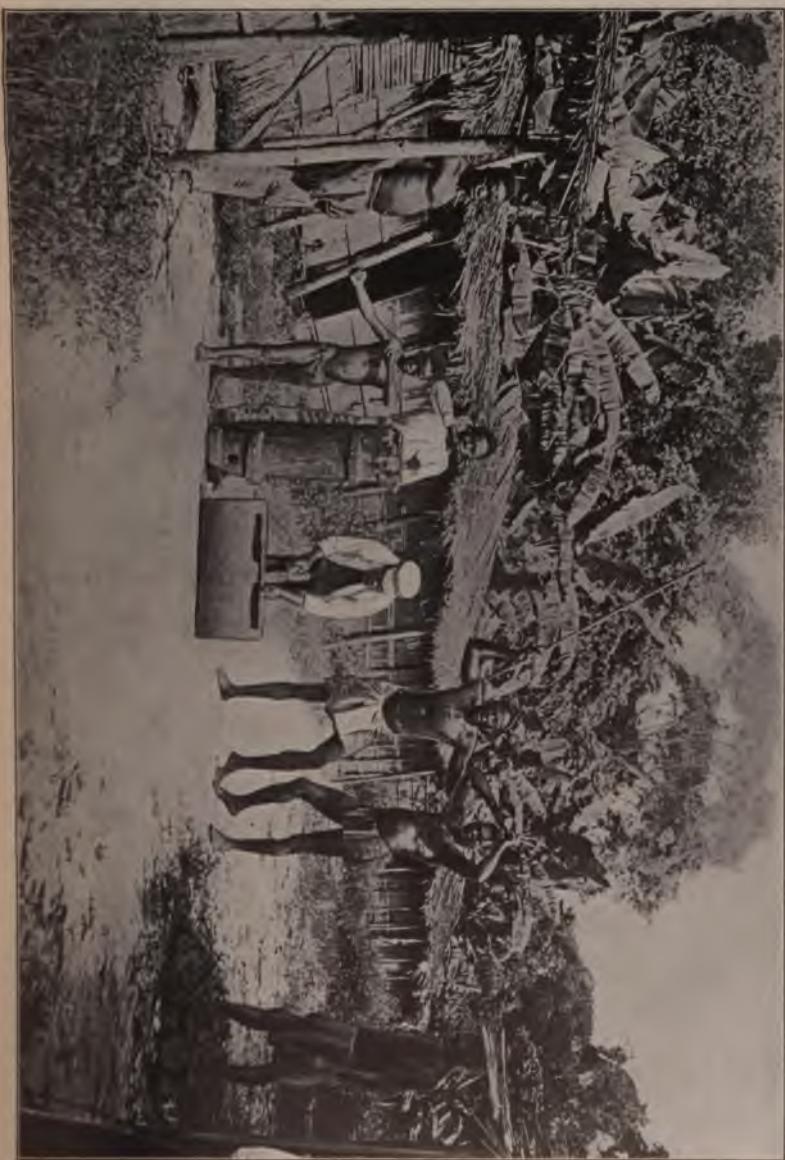
Length, 1 foot 4½ inches.

For the description of instruments in Cases 47, 47a, 48, 49 and 50. see
Class IV, page 57.

* See Kindred Instruments, Gallery 39, Cases 120, 121.

CLASS III. VIBRATING MEMBRANES





Drums and Dancers, West Africa. Pl. 4640.



CLASS III. VIBRATING MEMBRANES.**SECTION A. DRUM AND TAMBOURINE TYPES.****CASE 48-a—49-a.**

1449. N'DUNGO. Drum. A long wooden body tapering slightly at the ends, a handle near the centre on one side. The two ends covered with skin laced together with strips of hide and fibre cord finished with tassels. Dahomey, Lower Kongo.

Length, 8 feet 5 inches. Diameter, 7 to $3\frac{1}{4}$ inches.

The heads of these drums are usually made of sheep skin. When in service the drum is carried on the shoulder of one man, while a second walks behind beating it. The Dinka tribe, (White Nile District) have a similar drum called *Nogarrā*, Mahillon, "Catalogue," Vol. II, p. 146, describes it as the *Ingomba*. Cp. also Musée du Congo "Annales," Vol. I, Pl. VII, Nos. 129, 131.

1468. N'DUNGO. Drum. Similar to No. 488. Mayumba tribe, West Coast. Decorated in red and white. Grotesque animals carved on one side.

Length, 8 feet 1 inch. Diameter, 8 inches.

488. N'DUNGO. Drum. Similar to No. 1468. Mayumba Tribe, Gaboon, West Coast.

Length, 6 feet $1\frac{1}{2}$ inches. Diameter, $9\frac{1}{2}$ inches.

CASE 50-a.

1762. DRUM. A small body of wood, bowl-shaped, with projecting wooden pegs to which the membrane is fastened.

Height, 6 inches. Diameter, $4\frac{1}{2}$ inches.

1410. DRUM. A wooden body, cask-shaped, with a small neck at the base. A band of carved ornament below the centre, the surface grooved with fine lines. The larger end covered with skin held in place by cords stretched over large wooden pegs projecting around the centre of the body. Ashantee, West Coast.

Height, 1 foot 11 inches. Diameter at top, 11 inches.

Similar to specimen described by Ankermann, "Ethnologische," Abb. 141, Trommel aus Pembi, p. 59. Burton describes the *Ngoma ku*, a similar drum made of *mkenga* or other soft wood, from the Lake regions, East Africa. "Lake Regions," Vol. II, p. 295.

¹ See also Egyptian Type Case, page 5.

1271. DRUM. Body of wood, cask-shaped, similar to No. 1410 but without the base. The surface of the lower half grooved. The membrane held in place by cords fastened to pegs. Two human skulls hung on the upper edge. Ashantee, West Coast. Height, 1 foot 6 inches. Diameter of head, 11 inches.

Similar to specimen from Togo described by Ankermann, "Ethnologische," Abb. 140, p. 50.

"The inhabitants of Dahomey ornament their drums with skulls. In the great procession of the Kings Wealth, which Forbes witnessed in 1850, there passed 'twenty men carrying the royal drums, one ornamented with twenty human skulls,' 'six men carrying a drum, ornamented with twelve human skulls,'" etc. In another similar procession,² the same traveller saw thirty women carrying a single drum ornamented with twenty-four skulls".³

¹ Dahomey and the Dahomans, II, p. 217. ² Id. II, p. 237. ³ Brown, p. 261.

1409. DRUM. Similar to No. 1271 but without the skulls. Ashantee, West Coast.

Height, 2 feet 2 inches. Diameter of head, 9 inches.

CASE 51-a.

559. MBE. Drum. A long cylindrical body of wood rudely carved and decorated in brown and white. One end covered with skin fastened with cord and wedges of wood. Fan Tribe. French Kongo.

Height, 2 feet 6 inches. Diameter at base, 10 inches; top, 8 inches.

1743. FETICH DRUM. A rudely carved figure seated on a leopard and holding a child, the head of the larger figure supporting a cask-shaped drum. Loango, French Kongo.

Height, 2 feet 8 inches. Diameter, 7 inches.

558. MBE. Similar to No. 559, decorated in white and brown. Gaboon, French Kongo.

Height, 3 feet 7 inches. Diameter, 12 inches.

CASE 52-a.

1380. DRUM. A cask shaped body cut from a block of wood, the smaller end open. The head of skin, held in place by strips of bark, its tension regulated by large wooden wedges. French Kongo.

Height, 1 foot 6 inches. Diameter, 8 inches.





538. DRUM. A cylindrical body cut from a tree trunk, the larger end covered with skin, the smaller end open.

Height, 3 feet 8 $\frac{1}{2}$ inches. Diameter, 11 inches.

Used in the dance.

1269. DRUM. A slender cylindrical body with a handle in the centre on one side. One end covered with skin; at the opposite end a projecting foot.

Height, 4 feet 2 inches. Diameter, 3 $\frac{1}{2}$ inches.

CASE 53-a.

537. DRUM. A long slender body carved from a tree trunk; two feet at one end, the opposite end covered with skin held in place by cords and wooden wedges. Zululand.

Height, 3 feet 8 inches. Diameter, 7 $\frac{1}{2}$ inches.

Used in the dance.

536. DRUM. Cylindrical body cut from a log, one end covered with skin fastened with cords and wedges. Zululand.

Height, 2 feet 4 inches. Diameter, 6 inches.

508. DRUM. Cylindrical body cut from a tree trunk. A handle carved on one side of the centre and two perforated rims extend the entire length, ornamented with a fringe of seaweed and shells.

Height, 3 feet 2 inches. Diameter, 6 inches.

OVER CASE 53-a.

2327. DRUM. Body shaped like an inverted cone cut from a large tree trunk and hollowed out. The larger end covered with skin held in place with a lacing of same. The lower or pointed end covered with the hide of a zebra.

Height, 2 feet 8 $\frac{1}{2}$ inches. Diameter, 1 foot 6 $\frac{1}{2}$ inches.

1232, 1233. NAKAKEER. Kettle Drums. Shell of burnished copper richly engraved. Egypt.

Height, 12 $\frac{1}{2}$ inches. Diameter, 2 feet.

Lane describes the *Nakakeer* as follows: "A pair of large kettle-drums, called *nakakeer* (in the singular *nakkarah*), are generally seen in most of the great religious processions connected with the pilgrimage, etc., in Cairo. They are both of copper, and similar in form: each about two-thirds of a sphere, but are of unequal dimensions: the flat surface (or face) of the larger is about two feet, or more, in diameter, and that of the smaller nearly a foot and a half. They are placed upon a camel, attached to the fore part of the saddle, upon which the person who beats them rides. The larger is placed on the right." "Modern Egyptians," p. 365.

CASE 54-a.

1270. DRUM. Body of wood cut from a tree trunk, the larger end covered with skin fastened with cord and laced to the centre of the body, the smaller end cut in two prongs; a long slender handle on each side. A band of fine beadwork attached to the head.

Length, 2 feet 1 inch. Diameter, 8½ inches.

454. NGOMA. Drum. Body cask-shape, hollowed out of a block of wood. Head of snake skin fastened with nails. A rope handle on one side. Struck with the fingers. Frere Town, Mombasa, East Africa.

Height, 11 inches. Diameter, 7 inches.

1360. DRUM. Body of wood, the head of heavy skin held in place by a ring and cords fastened on the inside. Opposite end open and edged with a metal band.

Height, 1 foot 7 inches. Diameter, 10 inches.

510. DRUM. Body of wood cut from a tree trunk. One end covered with heavy skin, at the opposite end five feet. Sene-gambia.

Height, 1 foot 4 inches. Diameter, 9 inches.

Similar to one described by Ankermann, "Ethnologische," Abb. 108. Trom-mel d. Bayansi, p. 51.

555. DRUM. Body made from a small section of a tree trunk, hollowed out like a keg, the upper end covered with skin. Mombasa.

Height, 9½ inches. Diameter, 5 inches.

511. DRUM. Body of wood, one end covered with snake skin fastened by a wooden hoop and cords, the opposite end open. Usoga.

Height, 1 foot 4 inches. Diameter, 6 inches.

CASE 55-a

1413. DRUM. Bowl-shaped, made from the half-section of a gourd, the opening covered with skin and fastened to the edge with pegs.

Height, 8½ inches. Diameter, 1 foot 6½ inches.

1252. DRUM. Bowl-shaped, the opening covered with skin and edged with a strip of red flannel.

Height, 8½ inches. Diameter, 1 foot 3 inches.



1743



658



559

Drum. — From the Kongo. West Africa. Pl. 14.





5161

1272. DRUM. Body of wood in the form of an inverted cone covered with skin from the flank of a young giraffe. The head of skin is fastened to the body by a close lacing of cord. German East Africa.

, Height, 1 foot 6 inches. Diameter at top, 11 inches.

Cp. Ankermann, "Ethnologische," Abb. 123. Formen von Uganda-Trommeln, p. 55.

1919. DRUM. Similar to No. 1272. Covered with the skin of the white gemsbok or oryx beisa. The head fastened with closely laced cord. Kongo District.

, Height 1 foot 3½ inches. Diameter, 11½ inches.

506. DRUM. A shallow metal bowl with a flat rim, to the inner rim of which the parchment head is fastened edged with a rope of dried grass and shells. Kongo District.

, Height, 4 inches. Diameter, 12½ inches.

2433. DRUM. Small cylinder of wood with heads of skin laced together with cord. Madagascar.

, Height, 10½ inches. Diameter, 5½ inches.

1472. DRUM. Bowl-shaped body of wood, the head of skin laced together at the back with strips of bark. Madagascar.

, Height, 3½ inches. Diameter, 12 inches.

2364. DRUM. A section of the larger end of an ivory tusk with heavy skin stretched over each end and fastened with pegs and a twisted cord.

, Height, 9¾ inches. Diameter, 5 inches.

CASE 56-a

1730. DRUM. Cylindrical shell of wood covered with striped material in red and yellow. Heads laced together with cords. One curved drum stick. South Africa.

, Height, 1 foot 3½ inches. Diameter, 1 foot 1 inch.

1321. TAB'L BEL EDEE. Drum. Cylindrical shell of wood with heads of skin held in place with wooden hoops laced together with cord. Two drum sticks with round flat heads. North Coast.

, Height, 10½ inches. Diameter, 1 foot 3 inches.

557. DRUM. Cylindrical shell of wood with heads of skin laced together with strips of same. Mpongwe Tribe, West Coast.

, Length, 1 foot 2½ inches. Diameter, 1 foot 2½ inches.

453. DRUM. Shell of wood shaped like an hour-glass. Heads of skin held in place by wooden hoops wound with red flannel decorated with cowry shells and laced together with cord. A modern beater with a knobbed head. Sudan.

Height, 1 foot 8 inches. Diameter, $7\frac{1}{2}$ inches. Beater, 11 inches.

When in service this form of drum is placed under the left arm and the tension of the membrane is regulated by the pressure exerted upon the cords by the arm of the performer. It is similar to the *Chang gen* of Corea (No. 141, Case 11a, Gallery 38), the *Thai-pang-kou* of China (No. 34, Case 4a, Gallery 38), and the *Ko-tsusumi* of Japan (No. 102, Case 8a, Gallery 38). Cf. also Ankermann, "Ethnologische," Abb. 126, *Sanduhr-trommel aus Adeli*, p. 55.

509. DRUM. Similar to No. 453, the shell painted white with a band of blue around the centre. Heads of skin laced together with cord. French Kongo.

Height, $9\frac{1}{2}$ inches. Diameter, 7 inches.

456. DALUKA. Cylindrical shell with heads of skin held in place by wooden hoops laced together with strips of skin. Sudan.

Height, $8\frac{1}{2}$ inches. Diameter, $12\frac{1}{2}$ inches.

1535. DRUM. Cylindrical shell with heads of skin laced together with cords.

Height, 1 foot $5\frac{1}{2}$ inches. Diameter, $9\frac{1}{2}$ inches.

1918. DRUM. Similar to No. 557.

Height, 1 foot 3 inches. Diameter, $10\frac{1}{2}$ inches.

CASE 57-a

1320. DRUM. A circular frame of wood with parchment stretched over one side. North Coast.

Diameter, 1 foot 6 inches.

1316. DEFF. Square frame of wood covered on both sides with parchment. Algiers.

Diameter, 9 inches.

452. BANDAR or BENDYR. A circular frame of wood with skin stretched over one side. Five cords stretched across the frame under the skin. Algiers.

Diameter, 1 foot 6 inches. Depth, $4\frac{1}{2}$ inches.

451. TAR DE MESSAMAH. Tambourine. A circular frame of wood with ten pairs of metal discs inserted. Algiers.

Diameter, 12 inches. Depth, 3 inches.

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CATALOGUE OF MUSICAL INSTRUMENTS

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554. TAPAKA. Tambourine. Circular frame of wood with five pairs of metal discs, the parchment held in place by a metal rim and clamps. North Coast.
Diameter, 1 foot 6 $\frac{1}{2}$ inches. Depth, 3 inches.
1359. TAR. Similar to No. 554. Skin fastened with brass tacks. Three pairs of metal discs. Morocco.
Diameter, 1 foot. Depth, 3 inches.
1319. TAR. Circular wooden frame decorated in bright colors. Skin fastened with brass tacks. Ten pairs of metal discs. Morocco.
Diameter, 8 $\frac{1}{2}$ inches. Depth, 2 $\frac{1}{2}$ inches.
2660. TAB'L SHAMEE. A wooden bowl, the opening covered with skin stretched over the edge and fastened to metal pegs. Egypt.
Diameter, 11 inches. Depth, 5 inches.
455. TAR. Tambourine. Circular frame of wood with five pairs of metal discs. Trimmed with red and yellow worsted balls. Algiers.
Diameter, 10 $\frac{1}{2}$ inches. Depth, 1 $\frac{1}{2}$ inches.

CASE 58-a

489. NAKKARAH. Drum. Two pottery bowls joined together, a single piece of membrane covering the open tops. The surface decorated with a band of geometric design in red and blue. Mombasa.
Height, 6 inches.
1426. DARABOUKKEH. Drum. Bottle-shaped shell of pottery decorated in red, yellow and gold, the larger end covered with skin. Northern Coast.
Height, 1 foot 1 inch. Diameter, 5 $\frac{1}{2}$ inches.
417. TAB'L BEL EDEE. Drum. Cylindrical shell of wood covered with velvet and decorated with cowry shells and bits of mirror. Heads of skin fastened with brass tacks. Egypt.
Height, 9 $\frac{1}{2}$ inches. Diameter, 10 $\frac{1}{2}$ inches.
350. ZORAIJA. Drum. Small bottle-shaped shell like the Daraboukkeh, the surface decorated in a geometric design in red, white and blue. Tangier, Morocco.
Height, 11 inches. Diameter, 4 $\frac{1}{2}$ inches.

424. AGWEL. Drum. Bottle-shaped shell of pottery, the membrane decorated with a red cross and dots in white and yellow. Morocco.

Height, 6 inches. Diameter, $5\frac{1}{2}$ inches.

348. ZORAIJA. Drum. Similar to No. 350. Decorated in blue and white. Tangier.

Height, 11 inches. Diameter, 5 inches.

1378. TAB'L SHAMEE. A small pottery bowl with head of skin colored green, the edges laced over the back forming a network. Morocco.

Height, 5 inches. Diameter, 9 inches.

2315. DARABOUKKEH. Bottle-shaped shell of pottery painted red, a geometric design on the surface. Larger end covered with skin. Egypt.

Height, 1 foot $3\frac{1}{2}$ inches. Diameter, $7\frac{1}{2}$ inches.

345. DARABOUKKEH. Similar to No. 350. Surface decorated in bright colors. Algiers.

Height, 1 foot 3 inches. Diameter, 7 inches.

494. TAB'L SHAMEE. A small metal bowl with spikes around the edge over which the membrane head is stretched. Egypt.

Height, $4\frac{1}{2}$ inches. Diameter, $12\frac{1}{2}$ inches.

Hung from the neck and used in wedding processions. Lane, "Modern Egyptians," p. 365.

3562. BEATER. For a drum similar to the Tab'l Shamee. Made from the tail of an elephant. South Africa. Presented by the Collector, Mr. Richard Douglas.

Length, 10 inches.

2661. BAZ. A bowl of etched brass with parchment head edged with cowry shells and blue glass beads. The beater a small leather thong. Egypt.

Height, $3\frac{1}{2}$ inches. Diameter, $2\frac{1}{2}$ inches.

421. BAZ. A small bowl-shaped body of metal, slightly conical with head of skin.

Height, 4 inches. Diameter, $5\frac{1}{2}$ inches.

Used by the Dervishes.

2213. DARABOUKKEH. Bottle-shaped drum of terra-cotta with head of skin. Egypt.

Height, 1 foot 4 inches. Diameter, 1 foot 1 inch.

"This form of drum is used by the boatmen on the Nile and is often accompanied by the *Zummarah*." Lane, "Modern Egyptians," p. 367.



Drums. Pp. 48-52.

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N.Y.

425. BAZ. Made from the half-section of a gourd, the head of skin cemented to the body. Egypt.

Height, 4½ inches. Diameter, 7 inches.

1363. TAB'L SHAMEE. Similar to No. 425. Body metal, the head laced over the back of the bowl with cords. North Coast.

Height, 5 inches. Diameter, 10 inches.

*3157-3158. NAKKAKEER. Hand Drums. Two small metal bowls, decorated with etched designs, the openings covered with skin, held in place by strips of same laced over the bowl. Reproduction (?).

Diameter, 6 inches. Height, 4 inches.

*2833. BAZ. Hand Drum. Similar to preceding, but more conical in shape, and with a ring at the back.

Height, 6 inches. Diameter, 7 inches.

*2801. DARABOUKKEH. Hand Drum. A bottle-shaped drum of engraved metal, the larger end covered with membrane. North Coast.

Height, 1 foot 3 inches. Diameter of larger end, 9½ inches.

*2862. NKONJO. Drum. A section of a hollowed tree trunk, the larger end covered with deer skin, the smaller end with that of a boar, the two laced together with thongs of skin. Mpungwe Tribe, Gaboon, French Kongo. Presented by the Collector, Mr. Edward A. Ford.

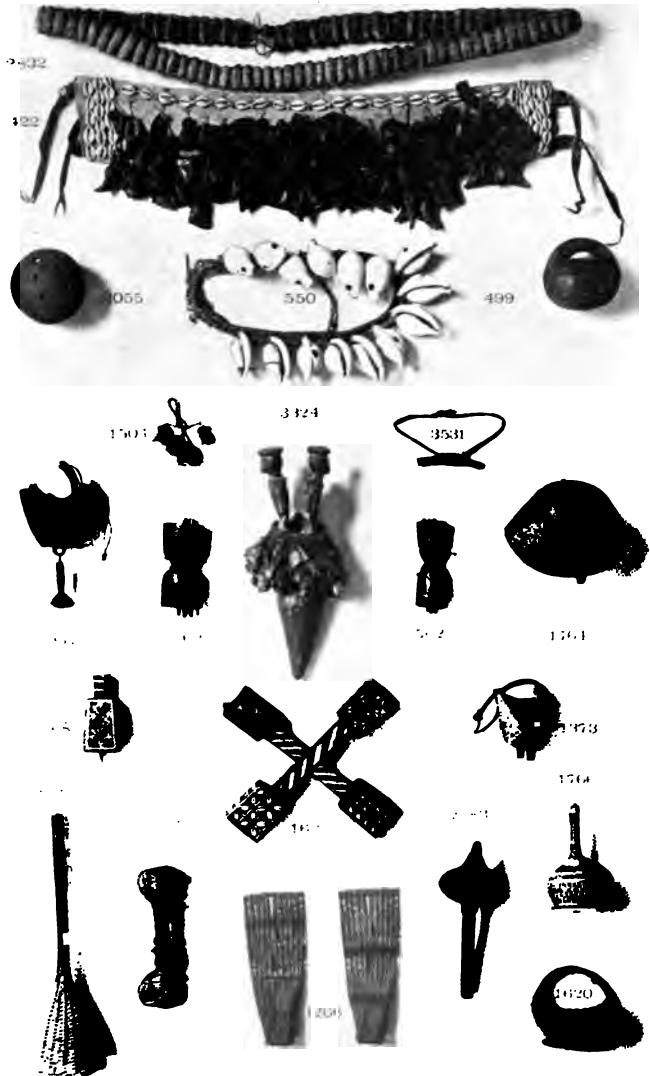
Height, 2 feet 1½ inches. Diameter of larger end, 7½ inches.

This drum is used only for accompanying a dance which, among the Mpungwe, bears the same name,—*Nkonjo*. Each dance has its particular style of drum, although occasionally an empty box or a tin can will serve. The *Nkonjo*, like most drums with heads of skin, is beaten with the hands, fingers and palms alternating. In this part of Africa, drum-sticks are seldom used. The Bulu Tribe call the drum *Mba'e*." Edward A. Ford, Collector.

The name *Mba'e* is probably a slight variation of the Fan word for drum,—*Mbe*, as these tribes are closely allied.

*See Kindred Instruments, Gallery 39, Case 124.

CLASS IV. SONOROUS SUBSTANCES



Primitive Instruments : Rattles. Pp. 57-60.



CLASS IV. SONOROUS SUBSTANCES.**SECTION A. STRUCK TYPE.****(1) Primitive Instruments.****CASE 47-a.**

472. OCHINGUFU. Drum. A wooden body in the form of a deep box, broader at the top and tapering to the base. The top open. Two beaters with rubber heads.

Width, 3 feet 10 inches. Height, 2 feet 3 inches. Depth, 1 foot 2 inches to 7 inches.

A similar drum is found among the Kwakiutl Indians of Vancouver's Island, North America (No. 1541, Case 36a, Gallery 37).

556. M'KUL. Drum. Cut from a block of wood, the centre hollowed out. Fan Tribe, French Kongo.

Height, 2 feet 1 inch. Diameter, 1 foot 2 inches.

When used in war this drum is beaten in the middle; in times of peace it is used to accompany the *Mbe* in the song and dance and is then struck in the centre and on one end.

These wooden drums in West Africa serve the same purpose as the telegraph of modern civilization. Every village has its call drum and each man his drum name, so that the scattered settlements are in direct communication with one another. By means of the drum the approach of travelers is announced several hours before their arrival in the vicinity, a series of strokes giving a detailed description as to the number and outfit of the party. This is aptly illustrated in an instance quoted by the Rev. A. W. Halsey, D. D., of this city upon his return from West Africa. A certain missionary some distance from his home needed an umbrella. The man in the palaver house struck the drum several times and presently a boy came running with the necessary article. The sticks had said, "Missionary in palaver house, caught in rain, wants an umbrella."

552. M'KUL. Similar to No. 556. Fan Tribe. French Kongo.

Width, 1 foot 4 inches. Diameter, 4½ inches.

CASE 47.

2055. RATTLE. The dried fruit shell of the *strychnos* plant, the seeds forming the rattle. Mt. Silinda, East Coast.

Diameter, 4½ inches.

Musée du Congo "Annales," Vol. I, p. 25, pl. I, fig. 6.

3531. FETICH RATTLE. A strip of cloth strung with eyelets to which is attached a piece of skin with seeds for a rattle. Angoni, East Africa.

Length, 1 foot 2 inches. Rattle, 4 inches.

2832. COCOON RATTLE. A string of cocoons.

Length, 5 feet 6 inches.

The Zulus of Natal have a rattle made of a strip of tanned monkey skin to which are attached three rows of cocoons of the queen moth *argema mimosa boisduvali*.

422. RAATTE. A canvas belt covered with bits of hoof, shells and beads.

Length, 2 feet 4 inches. Width, 5 inches.

Used by the Dervishes in their religious ceremonies. Mahillon, "Catalogue," Vol. I, p. 383.

550. RATTLE. A heavy cord with 15 cowry shells. Central Africa.

Dimensions of shells, 3x2 inches.

Worn in the *derdeba*, a dance executed at certain religious festivals. Mahillon "Catalogue," Vol. I, p. 382, No. 290.

3324. RATTLE. Carved wood. Two grotesque heads surmounting a straight handle. Bits of hoof attached to fibre cords form the rattle.

Length, 1 foot 3 inches. Diameter, 4 inches.

Used by the medicine men of equatorial Africa.

1504. RATTLE. A bunch of nut-shells or large fruit pits, strung on cords. Six strings, five shells on each string. Used in the dance. Kongo.

Diameter of shells, $\frac{3}{4}$ inch.

See also Egyptian Type Case, page 4.

1371. RATTLE. Made of wood in the shape of a dumb-bell, with wooden clappers. Used to accompany the chant and dance. Upper Kongo.

Length, 9 inches. Diameter, 3 inches.

"The *Sanje*, or rattle, is found among many African tribes. It usually consists of a gourd filled with pebbles. It is used chiefly by women and children, and by the Maganga, or rainmaker.¹ At the great festivals of the Bongo, says Schweinfurth,² 'women and children by the hundred fill gourd-flasks with little stones and rattle them away as if they were churning butter; or again, at other times, they will get some sticks or dry fagots and strike them together with the greatest energy.' In some cases hollow gourds are used as drums, and beaten with sticks.³ The negroes of the Sudan have a kind of cymbal (Karabib, No. 1317) consisting of two plates of iron, with leather handles, which they use to accompany the beating of their heavy drums."⁴ ¹Burton, II, p. 295. ²I, p. 288. ³Burton, II, p. 295. ⁴Brown, p. 263.



Instruments of Metal.
Bells. Rattles. Zanzes. Pp. 59-64.



1369. RATTLE. Similar to No. 1317, the surface decorated with incised lines. French Kongo.

Length, 5 inches.

504. CLAPPERS. Two oblong blocks of wood rounded at one end and hollowed out. Madagascar.

Length, 8 $\frac{1}{4}$ inches. Width, 2 inches.

522. CLAPPERS. Four strips of hard, dark wood.

Length, 6 inches. Width, $\frac{1}{4}$ inch.

502. RATTLE. Similar to No. 1317. Made of hard black wood and ornamented with incised lines. Mayumba Tribe, French Kongo.

Length, 5 $\frac{1}{2}$ inches. Width, 1 inch.

2836. RATTLE. Similar to No. 502. Mayumba Tribe, French Kongo.

Length, 5 $\frac{1}{2}$ inches. Width, 2 inches.

2135. NGONGE. Bell. Hollowed out from a block of wood with an arched handle. Eight wooden clappers hung on a cord. Liberia.

Height, 1 foot 2 inches. Width, 8 $\frac{1}{2}$ inches.

Mahillon, "Catalogue," Vol. III. pp. 247, 248.

These small wooden bells are worn not only by the women as ornaments, but are also used on the live stock and dogs. As the African dog never barks, his master can only locate him by his bell. In Central Africa bells are worn in the funeral dances and are hung on the back.

2952. NGONGE. Bell. Cut from a solid block, the sides projecting at the top. A small yoke and a wooden clapper attached to a cord.

Height, 4 inches. Width, 4 $\frac{1}{2}$ inches.

499. NGONGE. Bell. Globular, cut from a solid block. Dahomey.

Diameter, 4 inches.

Similar in form to the *Mokugyo* of Japan. No. 2c87, Case 8, Gallery 37.

1367. RATTLE. A tapering stick with a knobbed head and loose wooden rings carved from the solid head.

Length, 12 $\frac{1}{2}$ inches.

500. NGONGE. Bell. Cut from a square block of wood. Two wooden clappers. Kongo.

Dimensions, 4 $\frac{1}{2}$ x 4 $\frac{1}{2}$ inches.

1767. NGONGE. Bell. Cut from a block of wood, tapering sides and rounded base. Two wooden clappers. Kongo. Height, 7 inches. Width, $10\frac{1}{2}$ inches.
1622. RATTLE. Two cross-bars of wood, the surface burned and decorated with incised lines. On each end a square box with several wooden clappers. Length, 12 inches. Diameter of ends, $2\frac{1}{2}$ inches.
1764. NGONGE. Bell. Similar to No. 1767. Three clappers. Kongo. Height, 6 inches. Width, 9 inches.
1373. NGONGE. Bell. Cut from a square block of wood. Two clappers. Kongo. Height, 3 inches. Width, 4 inches. Bells of this type are used on native dogs.
480. NGONGE. Bell. Cut from a square block of wood and decorated with a design in burnt lines. Kongo. Height, 4 inches. Width, $3\frac{1}{2}$ inches.
1356. NGONGE. Bell. Cut from a square block of wood. One wooden clapper. Height, $1\frac{1}{2}$ inches. Width, $2\frac{1}{2}$ inches.
2668. NGONGE. Bell. Cut from a block of wood and ornamented with a design in burnt lines. Four clappers. Height, 5 inches. Diameter, 2 inches.
1620. RATTLE. Made from a flat piece of the shell of a calabash and wicker work. Cape Palmas, West Coast. Dimensions, 4 x 5 inches. Used among the Kroos. In the upper Sankuru province this form of rattle is called Masaka.¹ A similar rattle is also found in South America where it is used to accompany the musical bow.² ¹ Annales du Musée du Congo, Series 3, Vol. I, Part 1, p. 25, pl. I, No. 5. ² The Natural History of the Musical Bow, Henry Balfour, M. A., p. 39.
2083. RATTLE. Basketwork. A round pointed head on a straight handle. Length, $10\frac{1}{2}$ inches. Diameter of head, $4\frac{1}{2}$ inches.
1368. RATTLE. Dumb-bell shape, the heads of basket-work, the connecting bar or handle wound with a strip of hide. Upper Kongo. Length, $9\frac{1}{2}$ inches.

1414. RATTLE. Small reeds of bamboo bound together with fibre and filled with seed.

Length, 1 foot 1½ inches. Width, 10 inches.

A similar rattle is used by the Wayao Tribe near Lake Nyassa, East Africa. One is also found in Madagascar. Ratzel, "History," Vol. II, p. 455.

1266. PAIR OF RATTLES. Basketwork. Square at one end, flat at the other.

Length, 10½ inches. Diameter, 2 inches.

1766. RATTLE. Basketwork. Straight handle and a cup-shaped top with a flat head of skin. Similar to No. 1620. Height, 7 inches. Width, 4 inches.

2670. RATTLE. A piece of reed with the end split and spread open by an interlacing of narrow strips of the same, forming a conical head with a flat top, enclosing pebbles.

Length, 1 foot 4 inches. Diameter of head, 4½ inches.

(2) Instruments of Metal.

1921. STRAP OF BELLS. 24 globular metal bells fastened an inch apart on a heavy cord.

Length of cord, 4 feet. Diameter of bells, 1 inch.

1765. RATTLE. A tapering stick with a knob at the end from which are suspended chains and coins.

Length, 1 foot 10½ inches.

1366. BELL. Globular metal bell, a lion on one side. Diameter, 6 inches.

1332. SAGAT. Castanets. Small metal discs. Egypt. Diameter, 2 inches.

Lane, "Modern Egyptians," pp. 365-366.

1666. NGONGE. Bell. Metal. Cone-shaped with flattened edges along the sides. Long metal clapper. Congo.

Height, 5 inches. Diameter, 2 inches. Width, 3 inches.

1317. KARABIB. Clappers. Two metal discs, a boss in the centre of each, united by a narrow band of metal. Morocco.

Length, 1 foot. Diameter of discs, 4 inches.

These are played in pairs, the hand grasping them in the centre and beating the ends alternately. They are usually accompanied by the drum. Used by the negroes of the Sudan. Mahillon, "Catalogue," I, p. 381.

1318. KARABIB. Clappers. Similar to No. 1317. Morocco.

Length, 1 foot. Diameter of discs, 4½ inches.

503. KARABIB. Clappers. Similar to No. 1317.
Length, $11\frac{1}{2}$ inches.
2604. BELL. Pierced metal work. Quadrangular, the four sides tapering toward the top. A medallion on one side. Benin.
Height, 7 inches. Diameter at base, 4 inches.
2864. BELL. Similar to No. 2604.
Height, 6 inches. Diameter at base, 3 inches.
1841. BELL. Similar to No. 2604.
Height, 4 inches. Diameter at base, $1\frac{1}{2}$ inches.
2922. RATTLE. A bunch of leather strings with an iron bell attached to each.
Diameter of the bells, $1\frac{1}{4}$ inches.
1624. NGONGE. Bell. Similar in shape to 1764 but of iron. Clapper missing. Kongo District.
Height, 2 inches. Width, 3 inches.
2913. NGONGE. Bell. Similar to No. 1624 with two small metal rattles attached. Kongo District.
Dimensions, $2 \times 2\frac{1}{2}$ inches.
1298. NGONGE. Bell. Narrow iron bell with flattened sides and a short straight handle. Metal clapper. Kongo District.
Height, 7 inches. Width, $2\frac{1}{2}$ inches.
1405. NGONGE. Bell. Similar to No. 1298 but smaller. Kongo District.
Height, $2\frac{1}{2}$ inches. Width, 2 inches.
1458. NGONGE. Bell. Similar to No. 1298. Fetich bell. Gaboon, French Kongo.
Height, 8 inches. Width, $2\frac{1}{2}$ inches.
1623. DOUBLE BELL. Similar to No. 2834, the heads joined together by three cross-bars and an upright of metal wound with cloth. Kamerun, West Africa.
Height, 1 foot 1 inch. Diameter of each, $2\frac{1}{2}$ inches.
This form of bell is sometimes called the "carrier's drum" and is used by that profession to announce their approach. It is struck by a wooden beater and different tones are produced by placing one or both cones against the chest of the performer.
2834. DOUBLE BELL. Similar to preceding, an arched handle at the top uniting the two. Kongo District.
Height, $8\frac{1}{2}$ inches.

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2953. NGONGE. Bell. A small conical bell with a piece of wire hooked in one side for a clapper. West Coast.
Dimensions, $3\frac{1}{4} \times 1\frac{1}{8}$ inches.
1774. RATTLE. Two strips of iron, narrow in the centre and wider at the ends where the edges are folded together forming cones. The two pieces are then crossed and joined in the centre. A metal clapper in each of the four cones. Kongo District.
Length, 1 foot 1 inch. Diameter of cones, $1\frac{1}{8}$ inches.
1460. BELL. A slender metal cone with a long handle twisted in a loop at the top. Dahomey.
Height, $10\frac{1}{2}$ inches. Width, 2 inches.
1705. BELL. Similar to No. 1460 the metal handle inserted in one of wood. Upper Kongo.
Height, 1 foot $4\frac{1}{2}$ inches. Width, $2\frac{1}{4}$ inches.
534. RATTLE. An oblong piece of sheet tin, the edges pierced with small holes and loose metal rings inserted.
Length, $4\frac{1}{2}$ inches. Width, $2\frac{1}{2}$ inches.
The rattles are often found attached to the rude harps of the natives.
1267. RATTLE. Similar to No. 534.
Length, $9\frac{1}{2}$ inches.
533. RATTLE. Similar to 534.
Length, $6\frac{1}{2}$ inches.
3447. BELL. Camel bell. Bronze. Cone-shaped with a flat top. Egypt.
Height, 4 inches.
3448. BELL. Camel bell. Similar to No. 3447. Egypt.
Height, 4 inches. Diameter $2\frac{1}{2}$ inches.
3449. BELL. Camel bell. Cone-shaped, similar to No. 3448. A smaller bell hung on the inside serves as clapper.
Height, $3\frac{1}{4}$ inches. Diameter, $2\frac{1}{2}$ inches.
3450. BELL. Similar to No. 3449.
Dimensions, $1\frac{1}{8} \times 1\frac{1}{8}$ inches.
3520. DANCING ANKLETS. Two strips of hide to which are attached strings of copper shells enclosing pebbles. West Africa.
Length, $7\frac{1}{2}$ inches. Width, 2 inches.

OVER CASES 51-a—53-a.

2659. TABLA. Camel Bells. Ten bells hung on a heavy metal chain. Egypt.

Largest bell: Height, 4 inches. Diameter, $2\frac{1}{2}$ inches.

Smallest bell: Height, $3\frac{1}{2}$ inches. Diameter, $2\frac{1}{2}$ inches.

2658. TABLA. Camel Bells. A rectangular board with one end carved and inlaid with ivory. Twenty-four bells in four rows of six bells each. A twisted rope handle on either side. Egypt.

Length of board, 2 feet $4\frac{1}{2}$ inches. Width, 1 foot $1\frac{1}{2}$ inches.
Bells: $2\frac{1}{2}$ x 2 inches.

(3) MELODIC INSTRUMENTS.**CASE 48.**

535. MARIMBA. Similar to No. 471. Sixteen bars of wood, fourteen gourds. The gourds suspended beneath the bars. A small gourd rattle on the frame.

Length, 4 feet 3 inches. Bars, $1\frac{1}{2}$ inches to 1 foot 3 inches.

470. MARIMBA. Five bars of wood placed across two pieces of banana wood and struck with two small wooden hammers. Frere Town, Mombasa.

Length of each bar 2 feet. Width, $3\frac{1}{2}$ inches.

3522. MARIMBA or BALAFO. Twelve bars of wood similar to No. 470, laid across two pieces of banana wood. Two wooden sticks used as beaters. Gaboon River District.

Longest bar, 1 foot $10\frac{1}{2}$ inches. Width, 3 inches. Shortest, 1 foot 4 inches. Width, $2\frac{1}{2}$ inches.

1660. MARIMBA. A series of twenty-three bars of hard wood pierced at each end and fastened to cords.

Total length, 3 feet 2 inches. Longest bar, 1 foot 4 inches. Shortest, $1\frac{1}{2}$ inches. Width, $1\frac{1}{2}$ inches.

1353. MARIMBA. Seven bars of wood laid across the reverse side of a tortoise shell. A strip of tiger skin at one end serves as a handle.

Length, 1 foot $9\frac{1}{2}$ inches. Width, 1 foot $6\frac{1}{2}$ inches. Longest bar, 1 foot $1\frac{1}{2}$ inches. Shortest bar, 6 inches

CASE 49.

507. MARIMBA. Fifteen slabs of wood suspended across a wooden frame by means of leather cords. Beneath each slab is hung a long gourd resonator pierced with a small hole covered with film. A bent stick fastened at the ends of the frame serves as a handle. When played the instrument is beaten with rubber knobbed sticks and hangs suspended from the neck or waist of the performer.

Length, 3 feet 8 inches. Bars, 1 foot 3 inches to 10 inches.

The *Marimba*, which is also called *Mihambi*, *Timbali*, or *Balafa*, according to the part of the country in which it is found, is one of the commonest of African instruments and is very popular among the negroes and Kafirs. It is usually suspended at the waist by a cord or arched wooden handle and is beaten by two rubber-tipped sticks.

471. MARIMBA. Similar to No. 507. Twelve bars. In this specimen the gourds instead of being suspended beneath the slabs of wood are fastened to them by a dark colored cement. Zululand.

Length, 2 feet 8 inches.

492. MARIMBA. Similar to No. 471. Fifteen bars of wood and fourteen gourds. Southeast Coast.

Length, 2 feet 10 $\frac{1}{2}$ inches. Bars, 1 foot 6 inches.

***491. MARIMBA. AFRICA.** Ten strips of wood fastened together and attached to a framework carried about the neck. Beneath each strip of wood a gourd, which serves as a resonator. Two wooden beaters with rubber knobs.

Length of bars, 1 foot 3 inches. Width, 1 $\frac{1}{2}$ inches to 3 $\frac{1}{2}$ inches.

SECTION B. PLUCKED TYPE.**CASE 50.**

482. ZANZE. A rectangular box of wood with a geometric design of leaves burnt into the surface. Eight wooden tongues. These are tuned by moving the bridge under the free end. Their vibrating lengths being thus increased or shortened at will. Madagascar.

Length, 1 foot $\frac{1}{2}$ inch. Width, 3 $\frac{1}{2}$ inches.

The *Zanze* proper is found among the negro tribes of upper and lower Guinea. "Similar instruments are the *Kassangah* of Delagoa Bay and the neighboring district, Southeastern Africa; the *Ibeke* of the Balakai, a negro tribe

*See Kindred Instruments, Gallery 39, Cases 125.

in Western Africa, near the Gaboon River; the *Ambira*, popular at Mozambique, East Africa, and the *Vissandschi*, at Congo and Benguela, and others." In some of these the tongues are made of iron; in others of hard wood.

1263. ZANZE. A rectangular piece of wood with eight wooden keys.

Length, 1 foot 4½ inches. Width, 7 inches.

2217. ZANZE. Two square blocks of wood hollowed out and joined together, a handle at one end, carved to represent two figures, back to back. Eight wooden keys. One soundhole. The surface of the case decorated with bits of mirror and carved with figures and circles. A very rare specimen.

Length, 1 foot 6 inches. Width, 8½ inches.

512. ZANZE. A rectangular box, open at one end. Ten metal spoon-shaped tongues. In the open end a rattle of loose rings strung on a wire. Angola.

Length, 1 foot. Width, 6 inches.

1264. ZANZE. Similar to No. 482. The surface decorated with a burnt design in circles and dots. Eight wooden keys.

Length, 12½ inches. Width, 3½ inches.

2837. ZANZE. A rectangular block of wood hollowed out, the edge decorated with incised lines, a rattle in the open end. Eight metal keys and a gourd resonator attached by a cord. West Africa.

Length, 5 inches. Width, 4½ inches. Diameter of gourd, 5 inches.

2491. ZANZE. A rectangular piece of wood with sixteen wooden keys arranged in two groups. The surface decorated with incised lines. A crude carving of a lizard in the centre. A circle on either side.

Length, 1 foot 5¾ inches. Width 10¾ inches.

1621. ZANZE. An oblong slab of wood with a short, flat handle at one end, the surface carved with geometric bands. Fourteen wooden keys arranged in two groups.

Length, 1 foot 6½ inches. Width, 6 inches.

1776. ZANZE. Similar to No. 1621 the geometric bands of ornament supplemented by the figure of a fish. Two sets of wooden keys, seven in each.

Length, 19 feet 7½ inches. Width, 9½ inches.



Zanzes. Pp. 65-68.

UNIV.
OF

2118. ZANZE or MADIUMBAA. Body a turtle shell, the sound-board of wood. Eleven metal keys. Kongo.
 Length, 9½ inches. Width, 7 inches.
3455. ZANZE or INSIMBI. Small wooden case with ten metal keys and a rattle attachment. A resonator formed of a long necked gourd. Zambesi Tribe.
 Dimensions, 3½ x 2½ inches. Length of gourd, 1 foot 2 inches.
 Diameter, 2½ inches.
1364. ZANZE. A small rectangular box open at one end, a loose iron ring on a wire serving as a rattle. Originally nine metal keys, four missing. French Kongo.
 Length, 6½ inches. Width, 5 inches.
481. ZANZE. An oblong box, open at one end, the surface decorated with brass tacks. Eight metal keys fastened to the body in the centre, one metal bridge. Bateke Tribe, French Kongo.
 Length, 7½ inches. Width, 3½ inches.
2084. ZANZE. Case formed from two pieces of wood hollowed out, a carved head serving as a handle at one end. Nine wooden keys. Two triangular soundholes.
 Length, 1 foot 3 inches. Width, 7½ inches. Diameter, 3½ inches.
1265. ZANZE. Oblong wooden box mounted with 7 wooden keys. A string of teeth and beads hung over keys serves as a rattle.
 Length, 8 inches. Width, 3½ inches.
479. ZANZE or OOMPOOCHAWA. An oblong box ornamented with incised lines on the sides, on one side a soundhole. five wooden keys. Ashantee Tribe.
 Length, 7½ inches. Width, 3 inches.
3456. ZANZE or INSIMBI. A small wooden case with ten metal keys, attached to a resonator made from a long necked gourd decorated with bands of black outlined with an inlay of small white beads. Rhodesia, South Africa.
 Length, 3½ inches. Width, 2½ inches. Length of gourd, 1 foot 2 inches (end broken).
486. ZANZE or KISANJI. A slab of soft wood with a band of leather around the thicker end, where it is hollowed out and a rattle inserted; the surface decorated with bands of geometric design in incised lines. Originally twenty-three metal keys, one missing. Evidently an old specimen. Angola, West Coast.
 Length, 1 foot. Width, 8 inches.

478. ZANZE. A wooden box with open ends, mounted with ten metal keys, a blue glass bead on each serving as a rattle.

West Coast.

Length, 6½ inches. Width, 3½ inches.

484. ZANZE or KISANJI. A rectangular block of wood hollowed out, with 18 keys of metal placed near one end. In this specimen the bridge is placed close to the point where the keys are fastened down to the box, and is immovable. The surface of the box decorated with small circles. A rattle, of loose metal rings strung on a wire, inserted at one end. Angola, West Coast.

Length, 10 inches. Width, 7½ inches.

485. ZANZE or VISSANDSCHI. A block of wood hollowed out, with a thin cover held in place by wooden pegs. One triangular soundhole. A handle at one end carved in the form of a bird's head. Eight wooden keys. Bateke Tribe, French Kongo.

Length, 1 foot 5 inches. Width, 3½ inches.

3529. ZANZE or ELEKE. A triangular block of wood hollowed out, the opening on the upper and narrow side covered with a sound-board. The surface of the box is charred and decorated with incised lines. A soundhole in one side. Six wooden keys. Mpongwe Tribe, Gaboon, French Kongo.

Length of sound board side, 1 foot 1 inch. Width, 2½ inches.
Depth, 6 inches.

487. ZANZE. Similar to No. 3529. Five wooden keys and two movable bridges of wood. Fan Tribe, West Coast.

Length, 1 foot 2 inches. Width, 6 inches. Depth, 4½ inches.

*2823. ZANZE. AFRICA. A slab of wood on which are attached nineteen metal tongues, fastened at one end, which vibrate over a central rod of iron. These tongues are plucked by the thumbs.

Length, 8½ inches. Width, 6 inches.

* See Kindred Instruments, Gallery 39, Case 125.

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